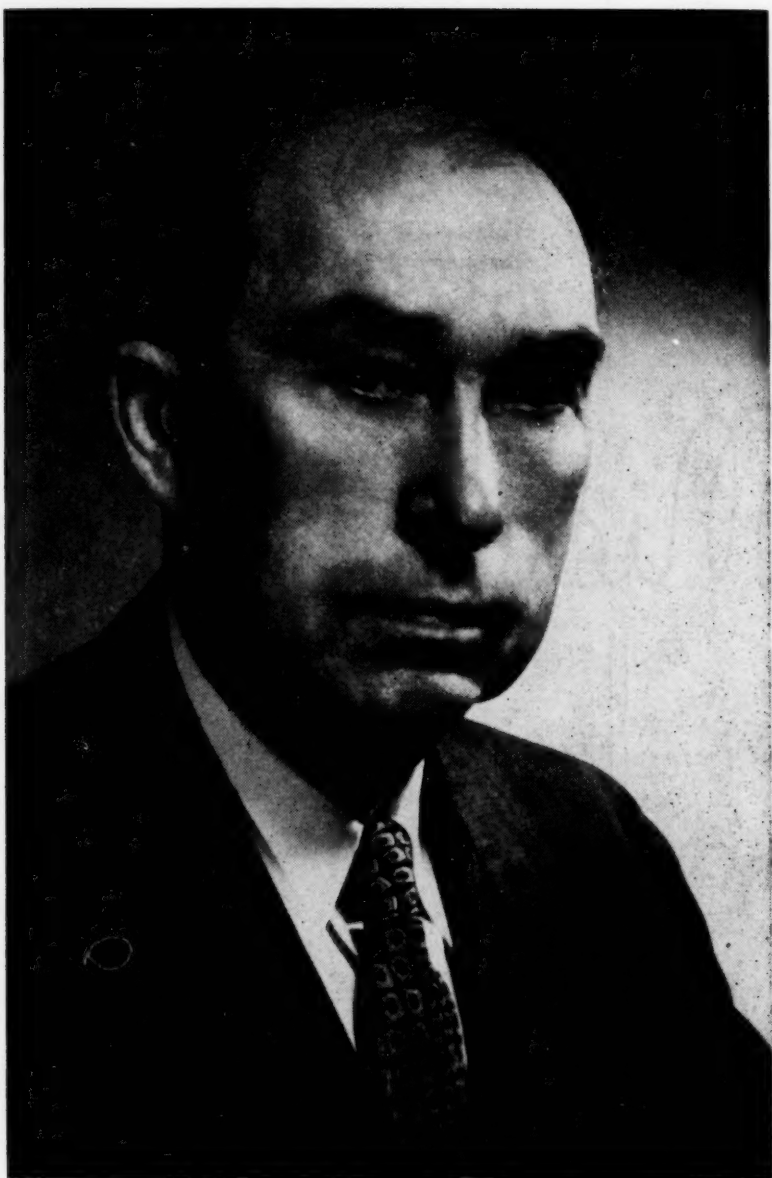


Midwest Folklore

SUMMER, 1956

Published by
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Vol. VI, No. 2



PROFESSOR STITH THOMPSON

Volume Six of *Midwest Folklore* is dedicated to Professor Stith Thompson who retired from his duties as Distinguished Service Professor of English and Folklore at Indiana University at the end of the academic year 1954-55.

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Midwest Folklore

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THE CANTE FABLE IN EASTERN KENTUCKY*

BY LEONARD ROBERTS

Union College

Barbourville, Kentucky

The *cante fable* is that form of folktale that is told in prose interspersed with song. But since the tunes have been most difficult to execute by those not skilled with an accompanying instrument and most easily left out of printed texts, we count those stories *cante fables* that have lines or stanzas of verse that are usually recited more dramatically than the prose. Examples of this form of folktale are found in virtually all of the older collections of folk-literature, such as those from India, Arabia, Persia, and Medieval France.

The status of the *cante fable* in recent folk literature has not been given any definitive treatment that I am aware of, but those few folktale students who have had occasion to comment upon the form have thought it to be in a state of obsolescence and decay. One of these commentators was Joseph Jacobs, the editor of the four volumes of English and Celtic tales. In connection with "Childe Rowland," a well preserved *cante fable* in his *English Fairy Tales*, he reviews the form in ancient collections, finds about 36% of the first fifty tales in the Grimm collection to be *cante fables*, and, after discounting from his volume the ballads and setting aside the drolls which have a different origin, he finds that almost all of the remaining ordinary tales have vestiges of the *cante fable* form. This leads him to say that "there seems to be a great probability that originally all folk-tales of a serious character were interspersed with rhyme, and took therefore the form of the *cante-fable*." He is prompted to make this further observation:

It is indeed unlikely that the ballad itself began as continuous verse, and the *cante-fable* is probably the protoplasm out of which both ballad and folk-tale have been differentiated, the ballad by omitting the narrative prose, the folk-tale by expanding it.¹

Mr. Jacobs' hypothesis has not been widely seized upon by students of those ballads to which he referred, but it has been tested and toyed with by a few collectors of tales, songs, and other lore. Martha W. Beckwith, collector of all genres of lore among Jamaican Negroes, summed up her ideas on the origin of the ballad in *PMLA* for 1924. In some of her songs she found the singers interrupting the various dialogues by simple prose comments, such as, "Went to the cow," "Went to the horse," etc. In another the prose is still shorter. A boy is pursued up a tree by a witch and as the witch

chops the tree down they each chant or sing verses, interrupted by such as "Witch say," "Boy say," etc. As luck would have it, I have collected both of these first two examples she gives and I find the *cante fable* lines well preserved in eastern Kentucky. The first one, called "Gold in the Chimley," is almost all stanzas. It is number 11 below. Miss Beckwith refers to the hypothesis of Jacobs and surmises that the ballad has developed from primitive stories. Traditional ballads, she feels, were once the rhythm and music for dancing, which permitted the listeners to rise and join in to relieve the monotony of long epic-like stories and legends. In comparing the two genres of folk matter thus developed she says:

If ballad language is simple, inclined to set phrases and stock incidents, so is that of the folk-tale. Both are, in the main, unlocalized, impersonal, completely bent upon making the incidents live in action, not concerned with the narrator's share in it The prose, which is more or less extraneous, drops easily away as the story becomes familiar to the folk.²

Another American collector and student of folktales, and the last one I shall draw from for this paper, is Dr. Herbert Halpert. His article, called "The Cante Fable in Decay," begins abruptly with these words:

American collectors of folktales from the indigenous white population have recorded few versions of the *cante fable*, the tale interspersed with song. Even traces of the *cante fable* such as tales in which rhymes are imbedded, are scanty.³

Dr. Halpert then quotes Jacobs, reviews the study by John R. Reinhold on the literary background of the *cante fable* in antiquity that furnished models for such a masterpiece as "Aucassin and Nicolette," and cites the rich representation of the form among the Negroes, collected by Elsie Clews Parsons, Walter Jekyll, and Martha W. Beckwith. When he turns to the American white population he can show only a few rhymes and riddles, some with prose explanations, but many others lost from their prose comments. Dr. Halpert finds some earlier and fuller versions to his examples in British collections and is led to the conclusion that either the *cante fable* form of the folktale has not persisted in the American white population, or else sufficient examples have not been collected to prove the popularity of the form.⁴

Dr. Halpert's second alternative is rapidly proving to be the correct one. The *cante fable* exists in America and has a vigorous tradition among the settlers of European background. Dr. Halpert found this out himself when, two years after the appearance of his

article; he compiled notes for *The Jack Tales* and noted among the eighteen stories at least five *cante fables*, not counting traces and tags. In Richard Chase's second volume, *Grandfather Tales*, I find that eight of the twenty-four stories have verses, not including the old mummer's play which is almost entirely verse.

In my own collecting I have found unmistakable examples of the *cante fable*, in three types of folklore, songs, riddles, and folktales, I say "unmistakable" because I have come to the conclusion that the performer himself knows the form and likes to use it. The performers that I have heard take some pride in saying rapidly and dramatically an oft-repeated line or a stanza of verse in their stories. They are proudest of course if they can show their skill in a complicated run in formula tales, or a tongue-twister in songs and riddles. I have learned to recognize these exhibitions of my performers as *cante fables*, and I propose to give below only those examples that have been so executed by them, leaving aside a score or more of examples that might be academically classified as *cante fables*. Some of these examples I give only in part to save space and time.

SONGS

I have fewer examples of the form in songs than in the other categories, but I have heard many more such songs than I have been able to record. Most folk-singers with any sized repertory have one or two which, in part or entirely, they "talk off." Two examples are these:

1. THE ARKANSAS TRAVELLER

*"Can you tell me where this road goes to, mister?"
"I've lived here all my life and it hain't gone
nowhere yit!" And then he strikes up his banjo
and sings—*

But I've been a-gettin there, gettin there
gettin there,
I've been a-gettin there just the same. Etc.

2. FOX HUNTING

In this example the performer uses a banjo and twangs a string or hits dissonant chords or swings into jig time to imitate dog calls, dog yelps, cold trails, and hot scents. In the meantime the performer tells in prose the narrative of a good fox hunt, all the way from the

dooryard to a rock cliff on top of a hill where old Bugle, old Blazer, old Spot, and the two pups have holed a fine red fox.

RIDDLES

Almost all riddles require some prose interpretation, even if just a word or phrase. And it is to be expected that in the long passage of time some of their answers will be lost. But of the few hundred riddles that I have collected among the eastern Kentucky folk not one is without an answer. This applies also to those that have a narrative to explain their meaning. Some of these, permitting a criminal to go free if he can make up an unriddlable riddle, have been classified as "neck riddles" by Archer Taylor.⁵

3. DOG IN THE MEATHOUSE

*The clock of heaven struck eleven,
He threw a rock, he threw a reel,
He threw an old spinning wheel;
Sheep shank, shin, and bone,
Such a riddle never was known.*

A man was waked up one night by a noise in his meathouse and he got up to see if anybody was stealing his meat. When he got to the porch his old woman's spinning wheel was a-setting there. He started throwing things at the door of the meathouse. He threw the rock (distaff), then the reel, and then he threw the whole spinning wheel at it. Out come a dog dragging a sheep shank.

4. THE KING'S SERVANT

This is the story of a king. He told his servant that if he would make a riddle that he couldn't onriddle why he would free him. He was under bondage. He said:

*Good morning, good morning, your ceremony, king,
I drunk a drink out of your morning spring;
Through the gold the stream did run,
In your garden that was done;
If you can onriddle that I'll be hung.*

He got the queen to help him and they met out in the garden and he nursed her breast through one of her gold rings. The king didn't onriddle it and he went free.

5. LOVE I SET

*Love I set, love I stand,
 Love I hold in my right hand,
 Love I see in yonders tree,
 If you can onriddle that
 You can hang me.*

Woman had to make a riddle to free her lover who was about to be hung. So she took her dog named Love and killed it and put pieces around, one under her chear, one in her right hand, and one in a tree. They couldn't onriddle it and he was free.

6. THE SLAVE'S RIDDLE

Back in the time when kings had slaves he'd tell 'em if they could make a riddle up that he couldn't onriddle, he'd free 'em. He sent a slave out to see about his old sow, and he found she had one pig and it dead. He come back and said:

*She had a red pig,
 And a dead pig,
 A boar pig,
 And a pore pig,
 How many pigs is that?*

The king guessed four but they was just one. The slave went free.

TALES

The fifteen or twenty folktales that I shall give, in whole or in summary, extend all the way in the Aarne-Thompson *Types* from animal to formula tales with the purest *cante fable* examples coming in the division of "Ordinary Folktales."

7. THE THREE PIGS

In this familiar story (Type 124) the three pigs are called Tom, Will, and Jack and the villain of the piece is a fox. Each pig builds a house and the old fox comes. In answer to his request for admittance each of the pigs sings out—

In my nose, in my tail, and I shan't do it.

Then the fox says each time,

*If you don't let me in I'll get on top of
 your house
 And I'll shickel and shackel and tear it
 down.*

The first two pigs come to a sad end, but the fox can not tear Jack's house down. He gains entrance by begging the pig to let his head in, then his forelegs, his body, his hindlegs, and his tail. Then Jack gets the fox in a chest to protect him from an approaching pack of hounds. Jack begins to pour in boiling water and the fox exclaims:

*Fleas and chinchies a-biting me,
Fleas and chinchies a-biting me;
Ouch, Jack, I'm a-getting hot,
Ouch, Jack, I'm a-getting hot;
Fleas and chinchies a-biting me!*

8. POLLY, NANCY, AND MUNCIMEG

In this story (Type 327) the dying widow divides the inheritance among her three girls, giving Polly the house and garden, Nancy the rest of the land, and to Muncimeg nothing except an old pocket penknife and gold ring. When the youngest-best is in trouble throughout the story, and she is eight or ten times, she exclaims—

Law me, my mommy's old pocket penknife and gold ring

And she escapes difficulties, changes form, or is able to leap rivers. She is sent by the king to steal three valuable objects from the old giant. The giant has an exclamation that is cumulative with each visit. The last is this:

*I told you, Muncimeg, I'd pay you for this;
You drowned my old woman,
You stold my horse, you stold my gold,
You caused me to kill my dog and cat,
You caused me to break up all my dishes;
I told you, Muncimeg, I'd pay you for this!*

9A. JACK THE GIANT KILLER

This story has most of the episodes of the earlier version given by Jacobs in his *English Fairy Tales*. It does not have the verses given in that story, but it has a stanza of four lines, repeated twice. The stanza comes at the time of Jack's first imprisonment by a giant in the castle. Jack is searching for a way to escape and hears a moaning voice saying,

*Haste away, violent stranger, haste away,
Unless you become the giant's prey;
And on his return he'll bring another
Still more savage than his brother.*

9B. JACK AND THE BEANSTALK

The most interesting of three versions collected of this well-known story is full of repetitive dialogue and *cante fable* verses. It starts in this way:

Once there was a pore mother and her boy a-livin by themselves. This here boy Jack she had him a-shovellin ashes and he found him a bean. And he said, "Mother, gimme a piece of bread-an-butter and I'll go and plant my bean."

She gave him a piece of bread-an-butter and he went out and he planted it. He come back in and he went to shovelling ashes. He shovelled awhile and he said, "Mommy, gimme a piece of bread-an-butter and I'll go out and see how high my bean is."

She give him a piece of bread-an-butter and he went out. Come back, "Law me, mommy, it's knee high!"

"You little ole lyin pup, you go to shovellin these ashes."

This entire dialogue is repeated three more times, when the bean is high as his head, high as the house, and high as the sky. Jack steals three valuable treasures from the old giant up in the other world, and the old giant gives his four lines six different times in two forms:

*Thee, thaw, thum,
I smell the blood of an Englishmun,
I'll have his heart, liver, and lights
For my supper tonight.*

Or, for the last two lines,

*Though he may be alive er he may be dead,
I'll grind his bones to make my bread*

Each time the giant's wife allays his suspicions by saying:

*Ah, hush, old man, it's just a raven flying over the
house with a bone in its mouth.*

Or

*Lay still, old man, it's just a dog goin around the
house with a piece of cyarr'n in its mouth you smell.*

10. THE LITTLE BLUE BALL

This story (Type 311) is in two versions, one with a stanza of four lines, the other without *cante fable* verses. Three little girls in turn are sweeping the yard and each follows a blue ball into the giant's den. As the giant is leaving he gives these directions:

*Wash my dishes, feed my cat and dog,
Make up my bed, sweep my house,*

*And I'll give you a hundred dollars
And a buggy and let you go home.*

The first two leave something undone, are killed and hung in the closet. The youngest-best obeys in all particulars and is rewarded.

11A. THE GOLD IN THE CHIMLEY

Out of four versions of this old well-known story, Type 480, *The Spinning Women by the Spring*, two of them are told almost entirely in verse. I give the shorter *cante fable* in full and only samples of the stanzas from the other to show the variation.

Once upon a time there was two girls. They were sisters, and one went to a witch's house to get a place to stay. Well, the witch said, "All right, you can stay." Said, "I'm goin to the store and don't you look up the chimley while I'm gone."

While she was gone she looked up the chimley. There hung a bag of gold. She got this gold and started, and come to a cow. The cow says, "Please milk me, little girl, I hain't been milked in several long years."

She says, "I hain't got time."

She went to a sheep and the sheep said, "Please shear me, little girl, I hain't been sheared in several long years."

She says, "I hain't got time."

She went on to a horse, and the horse said, "Please ride me, little girl, I hain't been rode in several long years."

She said, "I hain't got time."

She went on and come to a mill. The mill said, "Please turn me, little girl, I hain't been turned in several long years."

The little girl said, "I hain't got time." She went over and laid down behind the door and went to sleep.

Well, the old witch come back, and her gold was gone. She started out and come to the cow and said,

*Cowel o mine, cowel o mine,
Have you ever seen a maid o mine,
With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

She said, "Yeau, she just passed."

Went on to the sheep, said,

*Sheep o mine, sheep o mine,
Have you ever seen a maid o mine,
With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

*She said, "Yea, she just passed."
She went on to the horse and said,*

*Horse o mine, horse o mine,
Have you ever seen a maid o mine,
With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

*The horse said, "Yea, she just passed."
She went on to the mill and said,*

*Mill o mine, mill o mine,
Have you ever seen a maid o mine,
With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

*It said, "She's layin over there behind the door."
She went over there and turned her into a stone. She got her
gold and went on back home.*

*Well, the next girl come along and said, "Can I get to stay
here?"*

*She said, "Yea, but I'm going to the store," and said, "don't
look up the chimley while I'm gone."*

*When she got gone she looked up the chimley. There hung
this bag of gold. She got it and started. Come to this cow, and
the cow said, "Please milk me, little girl, I hain't been milked in
several long years."*

*She milked the cow. Went on to the sheep. The sheep
said, "Please shear me, little girl, I hain't been sheared in several
long years."*

*She sheared the sheep. Went on to the horse. The horse said,
"Please ride me, little girl, I hain't been rode in several long years."*

*So she rode the horse. Come to the mill. The mill says, "Please
turn me, little girl, I hain't been turned in several long years."*

She turned the mill.

*Well, the old witch come back, and her gold was gone. She
started. She come to the cow and said,*

*Cowel o mine, cowl o mine
Have you ever seen a maid o mine,
With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

*She said, "No."
She went to the sheep—*

*Sheep o mine, Sheep o mine,
Have you ever seen a maid o mine,*

*With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

Said, "No, I hain't never seen her."

Went on to the horse and said,

*Horse o mine, horse o mine,
Have you ever seen a maid o mine,
With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

Said, "No, I hain't never seen her."

She went on to the mill and said,

*Mill o mine, mill o mine,
Have you ever seen a maid o mine,
With a wig and a wag and a long leather bag,
Who stold all the money I ever had?*

It said, "Get up in my hopper, I can't hear good."

She got up in the hopper and said,

*MILL O MINE, MILL O MINE,
HAVE YOU EVER SEEN A MAID O MINE
WITH A WIG AND A WAG AND A LONG LEATHER BAG,
WHO STOLD ALL THE MONEY I EVER HAD?*

The mill started grinding and ground her up.

*The little girl she got up, turned the stone back into her sister
and they lived happy ever after.*

11B. THE GOLD IN THE CHIMLEY

This version was told by the grandmother of the above informant. The grandson had stayed with his great-grandmother and learned a different variant. In this version there are two sets of stanzas, uttered by both the fleeing girl and the witch, making a total of about twenty stanzas. The tellers usually go over these like wild fire. Once when I played the grandson's version (above) from the tape recorder to an audience, some asked me what the words in the verses were.

When the fleeing girls come to the objects they say,

*Pray, fence, don't tell her I've been here,
With a wig wig wag and a great big bag,
And all the gold and silver in it
That's been made since I've been born.*

The pursuer, in this case the girls' mother, comes along and she says,

*Pray, fence, have you seen any gal here,
With a wig wig wag, etc.*

12. THE THREE SISTERS

I have two versions of Type 511, *One-Eye, Two-Eyes, and Three-Eyes*, and also find it imbedded in a version of *Jack and the Bull Stripes*. Of the two versions, one is close to the widely distributed German story, but the other is interesting because all of the girls are normal as to eyes. The youngest-best is hated because she is ugliest and has only one arm. Both versions have these two lines, learned from the goat:

*Beat, my little goat, I pray,
Bring the table again today.*

13. JACK AND THE MILLER'S DAUGHTER

This story appears to be Type 577, *The King's Tasks*, although I am not sure since this text is well worn away, leaving only the task of crossing a flooded river to win the miller's daughter. The three boys must carry water in a sieve and only the youngest-best listens to the directions of the little bird. It says,

*Stick it with clay and daub it with moss
And you will carry away a sieve full of water.*

I have collected another story (Type 328) using this same episode and the bird says.

*Daub it with moss and slick it with clay,
Then you can carry your water away.*

In other instances I have found my informants clinging to *cante fable* "runs" even though they do not rhyme. On the other hand, I have observed storytellers tending to make a passage rhyme. I might also point out here that in two instances in the collections of Joseph Jacobs the helpful bird tells the characters how to carry water in simple prose.⁶ In these cases then we have in Kentucky examples of the *cante fable* better preserved than they were in Britain 100 years ago.

14. THE SILVER TREE

This is Type 720, *My Mother Slew Me; My Father Ate Me*, called "The Juniper Tree," in the German collection by the brothers Grimm. Its verses are sung by Margaret in Goethe's *Faust*. In all of the four versions collected in eastern Kentucky there are *cante*

fable lines, one text of which is almost entirely in verse. I shall give this version in full and stanzas from the others.

Once there was an old man, an old woman, and three little girls. The old man went out and killed a rabbit and brought it in and told the old woman to cook it.

The old woman cooked it and it smelled so good, she decided to taste it. It tasted so good she tasted it and tasted it and tasted it all away.

She didn't know what to do. Her little girl was up on the hill playing. She called to her and said, "Hay, little girl, come down here."

She said, "No, I'm afraid you want to cut my head off."

She said, "No, I just want to look on you head."

So she come and she cut her head off and cooked her by the time her old man come in to dinner. He started to eat, forked out a piece and said, "Old woman, this looks like my poor little girl's hand."

"Ah, eat on, you old fool, that's just a rabbit's fore-paw."

He ate on, and after awhile he took out another piece and said, "Old woman, this looks like my poor little girl's foot."

She said, "Now, eat on, you old fool, that's just a rabbit's hind paw."

After a while a little bird flew up over the door and hollered,

*My mommy killed me, my daddy ate me,
My two little sisters sitting under the
table catching my bones,
Washing them in milk, wrapping them in silk,
And burying them between two marble stones.*

The old woman says, "Little girls, go out there and see what that little bird says."

The little girls went out there and says, "Say that again, little bird."

And the little bird said,

*My mommy killed me, my daddy ate me,
My two little sisters sitting under the
table catching my bones,
Washing them in milk, wrapping them in silk,
And burying them between two marble stones.*

And the little bird dropped them down a great big bag of gold.

After a while the bird flew up in the tree again and said,

*My mommy killed me, my daddy ate me,
My two little sisters sitting under the
table catching my bones,*

*Washing them in milk, wrapping them in silk,
And burying them between two marble stones.*

The old woman said, "Old man, go out there and see what the bird said."

*He went out there and said, "Say that again, little bird."
And the bird said,*

*My mommy killed me, my daddy ate me,
My two little sisters sitting under the
table catching my bones,
Washing them in milk, wrapping them in silk,
And burying them between two marble stones.*

And the bird dropped him down a silver tree saddle and they went back in.

After a while the little bird flew up over the door and said,

*My mommy killed me, my daddy ate me,
My two little sisters sitting under the
table catching my bones,
Washing them in milk, wrapping them in silk,
And burying them between two marble stones.*

The old woman says, "I'm going out to see what that little bird says myself." She went out there and says, "Say that again, little bird."

The little bird says,

*My mommy killed me, my daddy ate me,
My two little sisters sitting under the
table catching my bones,
Washing them in milk, wrapping them in silk,
And burying them between two marble stones.*

The little bird dropped a millstone on her and squashed her.

In another version the stepmother kills the girl while the family are out picking huckleberries and buries her under an ivy bush. The little bird comes and sings,

*Your poor little sister's washed in milk,
Wrapped in silk,
And buried under a big ivy stalk.*

In another the ghost of the killed and eaten little girl returns by night and cries out,

*My mother killed me and my daddy eat me,
I want my two little sisters to take my bones
And bury 'em atween two marvel stones.*

15. THE LITTLE RIPEN PEAR

Related to the previous one, this story (Type 780, *The Singing Bones*) has some currency in Appalachia, although I have only two versions and the one not given is without *cante fable* lines.

Once upon a time there was a woman. She had three girls and a little boy—the man and woman did. One day she told one of her little girls to go up the hill and get some pears and if she give any one away she would cut her head off.

She went to the pear tree and they wouldn't but one pear. She got it. Come back down the hill. Her mother had gone up the hill and got in an old holler stump, setting there all dressed up like an old woman. She said, "Please," said, "give granny one little ripen pear."

She said, "No," said, "I hain't got but one. Mommy said if I give it away she would cut me head off."

She said, "Now just give granny one pear." Said "Granny is so hungry. I want something to eat."

She kept on baggin and baggin and she finally give her the pear. She started on to the house. Her mother jumped up and run to the house and changed to her regular clothes. And when she got there, said, "Well," said, "you give the pear away, didn't you?"

"No, I didn't, mother."

She said, "Go get me the ax and chop block."

Went over there and got the ax and chop block, come back

"Lay your head down there and I'll give you a piece of bread and butter."

She laid it down and she cut her head off, took it down in the tater patch and buried it.

One day she sent one of the little girls down there to gravel some taters. Got down there. This little girl's head started singing,

O sister, O sister, don't pull my curly hair,
Mother killed me over one little ripen pear.

And she went back to the house, said, "Well, I can't dig them taters."

Sent the other little girl down there:

O sister, O sister, don't pull my curly hair,
Mother killed me over one little ripen pear.

Went back and said, "I can't dig 'em."

Sent the little boy down there:

*O brother, O brother, don't pull my curly hair,
Mother killed me over one little ripen pear.*

*Come back, said, "I can't dig them taters neither, mother."
She said, "Old man, get down there and dig them taters."*

*O father, O father, don't pull my curly hair,
Mother killed me over one little ripen pear.*

*Went back and he said, "Go dig 'em yourself."
She went down there. Said:*

*O mother, O mother, don't pull my curly hair,
You killed me over one little ripen pear.*

Bird flew over and dropped a stone on her and killed her.

16. JACK AND HIS MASTER

This is Type 955, *The Robber Bridegroom*, having a wide currency in Europe and seems to have given rise to the riddle about Mr. Fox. But neither this story nor its fairly close parallel in Jacobs (*English Fairy Tales*, No. 26) has the riddle verses. They both do have *cante fable* lines. In this text they are as follows:

*O fair maiden, don't be so bold,
Your own heart's blood will soon turn cold.*

17. TAKING THE BIG POSSUM

This is a short anecdote, having the motif J1241, *Clever dividing which favors the divider*. I give it here to show the power and magic in *cante fable* rhyme. *A big and a little Negro go possum hunting and catch a big and a little possum. The large Negro hits upon a device to get the large possum. He takes out a pencil and starts counting. He says,*

*An ought's an aught, and a figure's a figure,
So the big possum belongs to the big Nigger.*

That little Nigger said, "Yeau, yeau, you're shore right, you're shore right, Nigger, you get the big possum."

18. FAT MAN, FAT MAN

The remaining examples to be considered are the formula tales which, by definition, are sung or chanted in the manner of the best *cante fables*. There are many of these in the Kentucky mountains and they are the most popular, especially among children, who can

learn them easily and can run them off with great ease and delight. The first one considered is Type 2027, *The Fat Cat*. I have eight or ten versions of this type and its related one Type 2028, *The Fat Troll (Wolf)*.

One time they was an old man, an old woman, a little boy, and little girl, and a little monkey. The old woman sent the little girl to the store to get a loaf of bread. And she went out there and she said, "Fat man, fat man, what makes you so fat?"

He said,

*I eat a bowl of gravy,
Drunk a cup of coffee,
Eat a loaf of bread,
Eat you if I can catch ye.*

He caught the little girl and eat her.

That old woman sent that little boy out to get a loaf of bread. He went out there and he said, "Fat man, fat man, what makes you so fat?"

*I eat a bowl of gravy,
Drunk a cup of coffee,
Eat a loaf of bread,
Eat a little girl,
Eat a little boy,
Eat you if I can catch ye.*

He caught the little boy and eat him.

Well, that old woman she sent the old man to the store. Well, he went out there and he said, "Fat man, fat man, what makes you so fat?"

*I eat a bowl of gravy,
Drunk a cup of coffee,
Eat a loaf of bread,
Eat a little girl,
Eat a little boy,
Eat you if I can catch ye.*

He caught the old man and eat him.

Well, that little monkey sent the old woman to the store. She went out there and said, "Fat man, fat man, what makes you so fat?"

*I eat a bowl of gravy,
Drunk a cup of coffee,
Eat a loaf of bread,
Eat a little girl,
Eat a little boy,
Eat an old man,
Eat you if I can catch ye.*

Caught her and eat her.

Well, that little monkey he went to the store. He said, "Fat man, fat man, what makes you so fat?"

*I eat a bowl of gravy,
Drunk a cup of coffee,
Eat a loaf of bread,
Eat a little girl,
Eat a little boy,
Eat an old man,
Eat an old woman,
Eat you if I can catch ye.*

He took after that little monkey. And he run and climbed up a tree. And that old fat man went up after it and that old fat man fell and busted open. The little girl come out and said, "Tee, hee, I got out."

The little boy said, "Tee, hee, I got out."

The old man said, "Tee, hee, I got out."

The old woman said, "Tee, hee, I got out."

Then the little monkey said, "Tee, hee, I didn't get in to get out!"

Another story, *The Bad Bear*, Type 2028, has the above cumulations, with variations, but before the bear attacks each of his victims he is heard in the woods, saying,

*Take a bite of honey,
Take a bite of hay—
Gobble you up!*

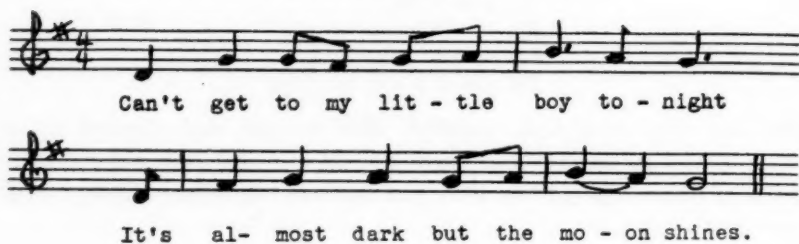
19. THE OLD WOMAN AND HER PIG

This well-known formula tale, Type 2030, has been distributed over the country in school books, but I feel that this version has long been in oral tradition with the family who knew it and liked it so well. I first heard about it from the sister of the informant who said that her brother knew a story that he sang. When I asked Jim Couch, age 47, for a story that he could sing, he recorded this one. He chants the cumulating lines from do to sol and then sings the last two lines each time. I shall give here only the last cumulation to reveal the elements in the story and the way it was performed:

The gun wouldn't shoot the cat. She said to the hammer,

*Pray, hammer, break the gun,
Gun won't kill the cat,
Cat won't catch the rat,*

*Rat won't gnaw the rope,
 Rope won't hang the butcher,
 Butcher won't kill the ox,
 Ox won't drink the water,
 Water won't squinch the far,
 Far won't burn the stick,
 Stick won't bang the dog,
 Dog won't bite the pig,*



20. CAT AND RAT

A final formula story (Type 2034)⁷ may be given as an illustration of the type of material men and women like to perform for their children and grandchildren. This is a kind of tongue twister that seems to give satisfaction to the performer and pleasure to the listeners. This and others like it are recited in a monotone and as fast as possible.

*Cat and rat playin dirt-up and the cat bit off the rat's tail.
 The rat said, "Give my long tail back again."*

Cat said, "I shan't do it lessen you go to the cow and get me some milk."

The rat run to the cow and said, "Pray, cow, give me milk, I give catty milk, catty give my long tail back again."

Cow said, "Won't do it lessen you go to the barn and get me some hay."

"Pray, barn, give me hay, I give cow hay, cow give me milk, I give catty milk, catty give my long tail back again."

"Can't do it lessen you go to the shop and get me a key."

"Pray, shop, give me key, I give barn key, barn give me hay, I give cow hay, cow give me milk, I give catty milk, catty give my long tail back again."

"Can't do it lessen you go to the bank and get me some coal."

"Pray, bank, give me some coal, I give shop coal, shop give me key, I give barn key, barn give me hay, I give cow hay, cow give me milk, I give catty milk, catty give my long tail back again."

"Can't do it lessen you go to the eagle and get me a feather."

"Pray, eagle, give me feather, I give bank feather, bank give me coal, I give shop coal, shop give me key, I give barn key, barn give me hay, I give cow hay, cow give me milk, I give catty milk, catty give my long tail back again."

"Can't do it lessen you go to the sow and get me a pig."

"Pray, sow, give me pig, I give eagle pig, eagle give me feather, I give bank feather, bank give me coal, I give shop coal, shop give me key, I give barn key, barn give me hay, I give cow hay, cow give me milk, I give catty milk, catty give my long tail back again."

"Can't do it lessen you go to the crib and get me a year of corn."

"Pray, crib, give me corn, I give sow corn, sow give me pig, I give eagle pig, eagle give me feather, I give bank feather, bank give me coal, I give shop coal, shop give me key, I give barn key, barn give me hay, I give cow hay, cow give me milk, I give catty milk, catty give my long tail back again."

"Can't do it lessen you go to the man and get me a trap."

"Pray, man, give me trap, I give crib trap, crib give me corn, I give sow corn, sow give me pig, I give eagle pig, eagle give me feather, I give bank feather, bank give me coal, I give shop coal, shop give me key, I give barn key, barn give me hay, I give cow hay, cow give me milk, I give catty milk, catty give my long tail back again."

The man give the rat the trap, the rat give the crib the trap, the crib gave the rat the corn, the rat give the sow the corn, the sow give the rat the pig, the rat give the eagle the pig, the eagle give the rat the feather, the rat give the bank the feather, the bank give the rat the coal, the rat give the shop the coal, the shop give the rat the key, the rat give the barn the key, the barn give the rat the hay, the rat give the cow the hay, the cow give the rat the milk, the rat give the cat the milk, the cat give the rat his tail. And he wiggled it on and away he went.

In conclusion, I hope that these twenty examples of the *cante fable* in eastern Kentucky give evidence of the vigor and persistence of this form of folk stories. In all of these examples I have heard their performers either sing, or chant, or repeat rapidly the poetic lines and show some pride in the execution of them. When I recognize that these lines were better known than the titles of some stories, I began to use them among the folk in further collecting. Whether folktales were once sung and later needed prose explanations, or whether they were once simple narratives whose dramatic

and oft-repeated parts finally took the form of rude verse, I am unable to say. I can say that in a region where storytelling is still a live tradition many Old World tales have the *cante fable* form.

NOTES

* This paper was read at the University of Kentucky Foreign Language Conference, April 22-24, 1954.

¹ Joseph Jacobs, ed., *English Fairy Tales* (New York and London, 1890) 259-260.

² Martha W. Beckwith, "The English Ballad in Jamaica: A Note upon the Origin of the Ballad Form," *PMLA*, XXIX (1924), 455-483.

³ *SFQ*, V (1941), 191-200.

⁴ *Ibid.*

⁵ *English Riddles from Oral Tradition* (Berkeley and Los Angeles: University of California Press, 1951), "Introduction."

⁶ In *English Fairy Tales*, No. 23, and in *Celtic Fairy Tales*, No. 4.

⁷ Numbers to supplement those in *Types* were assigned by Archer Taylor, "A Classification of Formula Tales," *JAF*, XLVI (1933), 77-88.

THE CHICAGO FOLKLORE PRIZES, 1956

At the Spring Convocation on June 8, 1956 the University of Chicago announced two awards this year of the Chicago Folklore Prize of \$50. each for the following contributions:

- 1) "A History of Anglo-American Ballad Scholarship since 1898".

[A dissertation submitted for the Ph.D. degree at the Ohio State University in 1954 (in manuscript)]

D. K. Wilgus

Western Kentucky State College Bowling Green, Kentucky.

- 2) "The Devil in Dog Form".

[A dissertation submitted for the Ph.D. degree at the University of California, Los Angeles, in 1955 (in manuscript)]

Barbara Allen Woods

University of Pennsylvania

Philadelphia, Pennsylvania.

FROM BEOWULF TO THE ARABIAN NIGHTS

(Preliminary notes on Aarne-Thompson 301)

BY JOSEPH SZÖVÉRFY
Irish Folklore Commission
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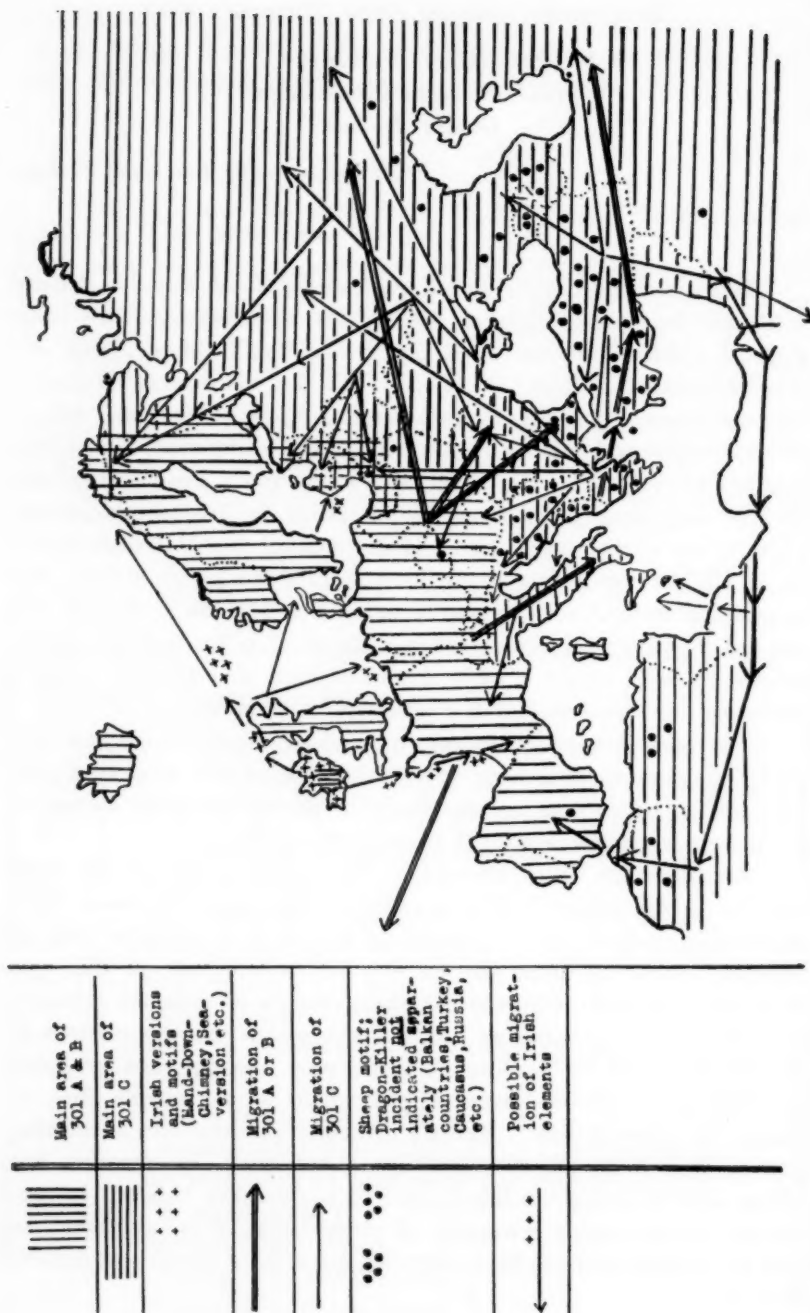
Al primo colpo non cade l'albero

I

When reading Child's *The English and Scottish Popular Ballads*¹ I was puzzled by the following note: "The scene between St. George and the maiden is woven into a Greek tale, 'Der Goldäpfelbaum und die Höllenfahrt' (Hahn 70, II, 55)." I did not remember that I had ever come across St. George's name in Hahn's Greek and Albanian collection² and decided to re-read the tale in question. St. George was not named in this tale at all; still I felt that I was familiar with its type and peculiar motifs as I dealt with its Bulgarian³ counterpart in my earlier study "Die Heiligengestalt im Volksmärchen."⁴ Thus, Child's note led me to the investigation of a group of tales, and in addition to the Greek version from Syria and to the St. George tale printed by Leskien I discovered a number of other versions closely related to both. After a while I also realised that there is a fairly extensive literature treating the problems of these tales.

The tales in question belong to the Type Aarne-Thompson 301, and I propose to deal here only with some of the aspects of this type and to try to find a sound basis for the further investigation of its numerous versions scattered all over the world.

According to Stith Thompson "this story is one of the most popular in the world."⁵ He also says: "This story has never been thoroughly studied. . . ."⁶ Consequently, it is to be expected that an adequate work will some day be devoted to the study of this type in a way that will overcome the shortcomings of such an extensive but still inadequate work as Ranke's monograph⁷ on the versions of Aa-Th 303 (and 300). Ranke's study was, however, not preceded by systematic regional investigations which would enable him to master his gigantic task.⁸ Ranke's difficulty is, therefore, a warning for me and I do not here attempt a full scale investigation but rather wish to stress the importance of preliminary regional investigations and to supply a number of observations, thus preparing the way for a later study to be undertaken by a more competent scholar than I.



It is apposite here to quote from Aarne-Thompson:⁹

301. *The Three Stolen Princesses*. A. Quest for a vanished princess. Turns in cooking dinner. Episode with the dwarf. The hole to the lower world and the rescue of the princesses (from a dragon or the like; cf. Mt. 300). The treacherous companions. Parts II, III, IV, V of the analysis below. B. The same, preceded by: the strong man and his strong companions (Pine-twister, Cliff-breaker). Cf. 513 A. (The Strong Youth; see Mt. 650.) Parts I, II, III, IV, V of the analysis below. I. *The Hero* is of supernatural origin and strength (F 610): (a) the son of a bear who has stolen his mother (B 631. F 611.1); of a dwarf or robber from whom the boy rescues himself and his mother; (c) the son of a man and a she-bear or cow (B 631.1.); or (e) engendered by the eating of fruit (T 514), (f) by the wind (T 524) or (g) from a burning piece of wood (T 534). II. *The Descent*. With two extraordinary companions (F 601), (b) he comes to a house in the wood (G 475.1) or (b¹) a bridge (G 475.2); the monster who owns it punishes (G 475) the companions but is defeated by the hero (G 501), (c) who is let down through a well into a lower world (F 92, F 96). (d) *The third prince, where his elder brothers have failed* (L 13), (e) *overcomes at night the monster who steals from the king's apple-tree* (H 1471) and (f) follows him through a hole into the lower world (F 92). III. *Stolen Maidens*. (a) Three princesses are stolen by a monster (R 11). (b) The hero goes to rescue them (R 112, H 1385.1). IV. *Rescue*. (a) In the lower world, with a sword which he finds there, he conquers several monsters and rescues three maidens. (b) The maidens are pulled up by the hero's companions and stolen (K 1935). V. *Betrayal of Hero*. (a) He himself is left below by his treacherous companions (K 1931.1) but he reaches the upper world through the help of (b) a spirit or (c) a bird (B 542.1.), (d) to whom he feeds his own flesh (B 322), or (e) he is pulled up. VI. *Recognition*. He is recognized by the princesses when he arrives on the wedding day (N 681). (b) He is in disguise and (c) sends his dogs to steal from the wedding feast (H 151.2); or (d) he presents rings (H 94), (e) clothing (H 81) or (f) other tokens (H 80), secures the punishment of the impostors (Q 262) and marries one of the princesses (L 161).—*Adapted from BP.*

As we see, this type is divided into two subtypes such as Aa-Th 301 A and B and this division closely follows the example of Aarne (in FFC 3). Versions of this tale were also known to the Brothers Grimm and we find versions of it in the "Kinder- und Hausmärchen" twice: No. 91 and 166 among the Grimm tales, with some versions indicated in the notes.¹⁰

This tale is described in Aarne-Thompson as "The Three Stolen Princesses" following Aarne's example (FFC 3) but it is often referred to under different titles such as "The Underworld Adventure" by Halliday¹¹ and Dawkins¹² (cf. Aa 466); Strong John, or as Golther says¹³: "Er heisst Bärensohn, Bärenjunge, Bjarndreng, Hans Bär, Bärenhansel, Jean de l'Ours, Jean l'Ourson, Gian dell'Orso, Peter Bär, Martis de Bär, Bärenmensch, Bärenohr," etc. e.g. Giuan dall' Urs, Joan de l'Os, Fillomusso, Jean de la Meule accord-

ing to Cosquin.¹⁴ French versions bear the title "Les poires d'or"¹⁵ "Le pommier aux pommes d'or",¹⁶ Săinenu calls one of the groups of its versions in Roumanian "Tipulu Hesperidele" (B),¹⁷ in German it is known, among other "Dat Erdmänneken",¹⁸ in Hungarian it is commonly referred to as "Fejérlófia" (White Horse's Son),¹⁹ and the recent standard survey of Turkish tales gives the title "Der Phönix".²⁰

All the indexes of tale types contain a number of versions: thus the Dutch index by Sinninghe (FFC 132), the Roumanian by Schullerus (FFC 78), the Spanish by Boggs (FFC 90), the Hungarian by Honti (FFC 81), the Livonian by Loorits (FFC 66) also under 300 B (301 cf. 531 B*), Lappish by Qvigstad (FFC 60), Christiansen's Norwegian (FFC 46), de Meyer's Flemish (FFC 37), Aarne's Finnish (FFC 5 & 33), and his Esthonian index (FFC 25), Hackman's Swedish type index from Finland (FFC 6). Sveinsson's Icelandic (FFC 83), Aarne lists the corresponding versions in *FFC 10* printed in the following collections:

Grimm KHM No. 91 = Aa 301 A, Grimm KHM No. 166 = Aa 301 B. Grundtvig's type 5 A = Aa 301 A; Grundtvig 5 B = Aa 301 B. He also refers to the versions printed by Gonzenbach (Sicilian collection) Gonzenbach No. 64 = Aa 301 A + 551 + 314; Gonzenbach 61 = Aa 301 A; Gonzenbach 59 = Aa 301 A; Gonzenbach 58 = 301 A; Gonzenbach 62 = Aa 301 A, Gonzenbach 63 = Aa 301 A.

In Hahn's Greek and Albanian collection there are two versions listed by Aarne (FFC 10): No. 26 = Aa 301 and No. 70 = Aa 301 A. A larger number of versions is contained in Afanasjew's Russian collections. According to Aarne they are:

I, No. 5 = Aa 301 A + 300. I, No. 6 = Aa 301 A; II, No. 24 = Aa 302 + 301 A; V, No. 54 = Aa 301 + 300; VII, No. 7 = Aa 301 B; VII, No. 8 = Aa 301 B; VII, No. 9 = Aa 301 A; VIII, No. 7 = Aa 301 A; VIII, No. 6 a & b = Aa 301 B; finally VIII, No. 4 c = 551 + 313 A + 301 + 300.

We find that Balys lists this type in his "Motif Index of Lithuanian Narrative Folklore"²¹ and this type is called in Eberhard's and Boratav's Turkish index Type 72 "Der Phönix" (cf. Walter Anderson's revision in "Hessische Blätter f. Volkskunde"²²). A very extensive list is given by R.Th. Christiansen in his "Norske Eventyr"²³ and in Bolte-Polivka, of course. In a few cases we find additional types such as in Balys Motif Index *301 C, in Laport's Wallonian index *301 D, E, in Loorits's Livonian 301 C*, in Qvigstad's Lappish 301 B*. A few indexes, but not many, indicate the combination of this type with others (e.g. Honti, FFC 81: with types 327 B, 465 I, 728,

305, 300 I, 300 II, 513, 650; de Meyer, FFC 37: 676, 401, 400, 302, 955, 1010, 1004, 1002, 513 A; Boggs, FFC 90, Mt 550, 551 and the Russian versions printed by Afanasjew; see above).

Aa-Th 301 is often referred to in the contributions to the "Handwörterbuch des deutschen Märchens"²⁴ and was dealt with by Thompson in his "Folktale"²⁵ and by Cosquin²⁶ (at least twice); it was treated by the contributors of "Mélusine"²⁷ and largely drawn upon by Panzer in his Beowulf monograph;²⁸ its versions were well-known to Köhler and Bolte,²⁹ as well as to Crane³⁰ and de Gubernatis,³¹ some additional material towards its investigation was supplied by Tille³² (FFC 34), Halliday³³ and Dawkins;³⁴ the attention of the Orientalists³⁵ was drawn to this tale by its being recorded by Galland and reprinted by Zotenberg and Burton³⁶ (etc.) in the "Arabian Nights" and it was included in the Arabian bibliography by Chauvin³⁷ together with useful references. Thus, we may say that this tale, rightly or wrongly, takes a central place in the interests of scholars dealing with Oriental and Anglo-Saxon literature (as well as Celtic literature, *see below*) and it was believed to form a link between the early medieval heroic Beowulf poem and the Oriental tales of the Arabian Nights. There can be no doubt that the investigation of a tale like this demands the greatest care³⁸ and its problems can not be solved at once:

Al primo colpo non cade l'albero. . .

II

As far as I know there is one particular feature that never was fully evaluated in the corresponding section of Bolte-Polivka (II, 297-318) and this is the use of the abbreviated summaries, indicated by capital letters A-F. I am aware of the fact that many of the summaries contain only some elements of importance, but they can still be used as a first step towards a full scale investigation of the versions in question. When I compared the two (Bulgarian and Greek) versions in question (*see above*) with the summaries given by Bolte and Polivka, I found that these tales can be described by the formula B² D E¹ F. The next step was to segregate those versions which (more or less precisely) correspond to this "formula." (About the variations of the formula, *see below*.)

The versions in question are as follows: (A) *Arabian tales*: first of all the Galland version,³⁹ written down in 1709, another tale published by Prym and Socin, and a more complete version in the same book, versions from North Africa,⁴⁰ such as that of Morocco (Journal. asiat. 10 série 6, 411); Stumme's tale "Von einem Sultan,

seinem Sohne, einem Garten und von zwei Märchen. . .";⁴¹ Rivière's "Les trois frères"⁴²; and perhaps, the Swahili tale "Sultan Majnún"⁴³ etc. (B) One *Turkish* version from Adakale⁴⁴ (published by Kúnos); (C) a *Tartarian*⁴⁵ and (D) another *Kalmuck*⁴⁶ tale, with many additional elements in Jülg's collection; (E) one *Buryat*⁴⁷ tale "Angachaj-Mörgön"; (F) a *Kashube* tale⁴⁸; (G) the *Armenian*⁴⁹ "Lebensapfel"; (H) *Ukranian*, *White-* and *Great-Russian* versions from the "Gouvernements" of Grodno, Smolensk, Mogilev, Cernigov, Tula;⁵⁰ in addition to these, a number of versions from the Balkan peninsula, such as (I) the *Greek* versions⁵¹ (partly from Asia Minor) printed by Hahn (No. 70); Legrand's "Les citrouilles",⁵² Georgeakis-Pineau⁵³ "Les pommes d'or," and in the collection by Carnoy and Nicolaides "Les trois robes merveilleuses."⁵⁴ (K) One version from *Bulgaria*,⁵⁵ (L) another from the *Albanian* collection by Dozon "La belle de la terre"⁵⁶; (M) Serbo-Croatian versions⁵⁷ (two); (N) three *Slovenian* versions,⁵⁸ one of them from Gorizia; (O) a *Gypsy* tale "Vom kaiserlichen Prinzen und dem Drachen".⁵⁹ In addition, we find two versions from *Malta* (P) one in Stumme's⁶⁰ and another in Ilg's⁶¹ collection; there are also a few *Italian* versions (Q) two of them dealt with by de Gubernatis⁶²; another in Grisanti's collection "Il ricco mercante"⁶³; one version among the *Venetian* tales by Widter and Wolf⁶⁴ "Die drei Bäumchen oder die drei Jungfrauen"; two from *Toscany*: "The three golden apples"⁶⁵ and "Il mago delle sette teste"⁶⁶; Gonzenbach's No. 64 "Von der Fata Morgana".⁶⁷ Bolte-Polivka refers to one Hungarian version only "Die Speckfestung"⁶⁸ (R); but there are a few *Czech* (S) versions from Bohemia and Moravia⁶⁹; (T) and we find also one *Polish* version⁷⁰ among them, (U) as well as one text in Wendish edited by Veckenstedt "Die drei Ringe".⁷¹

From the other end of the European continent we find (V) two *French* texts,⁷² (W) two versions represent *Latvia*⁷³ (X) and one *Esthonia*; (Y) Northern Europe is represented by only one *Lappish* version in this list "Kjaempéfuglen";⁷⁵ and (Z) "Die drei Riesen" from *Eastern Prussia* is the only German version of this type listed by Bolte and Polivka.⁷⁶ I must also mention that there is one *Flemish* version "Het manneken van Hippelipip,"⁷⁷ described in Bolte-Polivka as "B²"; it is, however, very incomplete and we may drop it without further discussion.

These are the versions described as B²D E¹F in Bolte-Polivka. This list can be enlarged today with many further items, still it must be regarded as an important starting point for the further investigation of Aa-Th 301.

The first step is to explain⁷⁸ the formula "B² D E¹ F" (sometimes misprinted as B² D E F):

B² = The third prince, when his elder brothers have failed, overcomes at night the monster who steals from the king's apple tree and follows him to a hole or well.

D = The hero enters the well and descends to the underworld, defeats the monster(s) with a sword found there and rescues three princesses, who are pulled up by his brothers (companions).

E¹ = He is left behind by his brothers (companions) and returns to the upper world only by the help of a spirit (ring-motif) or a bird whom he feeds with his own flesh.

F = Hero is recognised, punishes his faithless brothers etc. marries third princess (see above section VI.).

The formula B² D E¹ F does not seem to contain unusual features and elements, still it is a type that is not identical with either Aa-Th 301 A or with Aa-Th 301 B (see above Aarne-Thompson p. 45, sections A & B as introductions). I would like to suggest calling the versions which follow (more or less distinctly) the formula B² D E¹ F simply Aa-Th 301 C, in order to mark the difference of the type thereby.

Another thing is that we can see from the list above (tales following the formula B² D E¹ F) that most of the versions of this type come from Eastern Europe, Asia Minor, and the area surrounding the Mediterranean. Thus, I do not hesitate to call this type (South-) Eastern European and Near East Type. This fact was recognized but not always fully appreciated by several scholars: e.g. already Köhler⁷⁹ recognizes the common character of the Hahn version (No. 70) and one Avar tale published by Schiefner⁸⁰ in certain sections and type B² D E¹ F (with additional elements) is described by Halliday as a Near-East version,⁸¹ without evaluating the material supplied by Bolte-Polivka.

After establishing the existence of a coherent group of versions we must look at the map and draw a few conclusions from the geographical point of view. If we start from the Near East we can follow the spreading of this type in three different main directions: (A) through North Africa towards the West, (B) through Asia Minor (Turkey) towards the Balkan peninsula, extending towards the North (Croatia) and West (Italy), and on the other hand, to Hungary and further northwards to Bohemia and Moravia, Poland, Baltic states, as well as towards the East: Russia and further northwards up to Lappland. (C) Another direction of spreading seems to have been towards the Caucasus and from this area eastwards towards the Ural Mountains and Siberia. (The French versions are, perhaps, in some way connected with the Italian ones and one may link them up, at the same time, with the North African area

of expansion, too. The East-Prussian version is linked up, beyond doubt, with the Baltic, Polish and Wendish versions.)

III

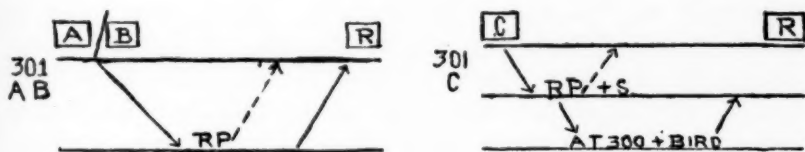
Many versions of the Eastern type (or Aa-Th 301 C) contain a number of special features that cannot be traced at all, or only rarely in Central and Western European tales of a similar character. The first, and perhaps one of the most important, feature is the motif of the two sheep (rams) that is listed by Thompson as F 67. This motif is not completely unknown to scholars, but it was for a time neglected and insufficiently treated by Bolte-Polivka and Cosquin alike.⁸² It was Halliday who drew Cosquin's attention⁸³ to the importance of this motif: "Among the references given by Cosquin I find no allusion to the rams and the descent to a still lower world. This incident the author apparently has not taken into consideration."⁸⁴ Cosquin then devoted a full chapter to this question in his posthumous work "*Les contes indiens et l'Occident*" under the title: *Les deux moutons et la chute dans le monde inférieur*.⁸⁵ In addition to Cosquin and Halliday, this motif was treated by Panzer⁸⁶ and a number of versions containing this are listed by Bolte and Polivka,⁸⁷ although I got the impression that Bolte and Polivka did not fully realise the role and importance of this motif.

This motif is normally inserted into section V. of the summary given above (quoted from Aarne-Thompson), but it has usually a forerunner episode which takes place between episode (a) and incident (b) of section IV.: the Hero is warned by one of the girls⁸⁸ (by the youngest) that his brothers will deceive him and leave him below. Then, she foretells what will happen to him in the lower world. (In other cases, this warning does not come from one of the girls, but from a woman met by the hero after being abandoned in the lower world): "If you go this way," she said, "there are two rams, one black and one white. If you mount on the white ram, you will go upwards; if you mount on the black ram, you will go downwards."⁸⁹

Generally speaking, the extension of the commonly known types of this tale (Aa-Th 301 A & B) by adding this motif to the main stock of the motifs had a much greater importance than one would believe at first glance. The incidents take place in the versions containing this motif not in two but in three separate sections: (A) introductory parts (whatsoever) in the Upper World, i.e. on the Earth, (B) descent and rescue of the princess(es) in the first

Underworld; the Hero being carried down (C) by a black sheep (ram etc.) to a *second* (lower) *Underworld* where he faces further adventures before being taken up to (A) the Upper-world again.

Hahn's above-mentioned version (No. 70) was certainly one of the first versions published in the West, containing this motif as Cosquin⁹⁰ says: "À l'époque de la publication du conte grec de Syracet épisode parassait tout à fait isolé." Still, Reinhold Köhler realised very soon its connections with the Avar tale published by Schiefner, and other versions also turned up. From the versions of this type it is certain that we face here the reduplication of the Lower World: "Dans cette variante, il n'y a donc pas simplement un monde inférieur, mais deux"⁹¹ comments Cosquin on one of the Turkish versions published by Kúnos.⁹² After this, it is very strange that Dawkins did not recognize the reduplication of the Other World and he says in his recently published work (1953): "In particular there is sometimes, at least in non-Greek versions, some confusion between the interior of the well, which must be taken rather as a large cistern and the actual underworld, in other words, the descent on the back of the black sheep is often omitted."⁹³ It is true, that this motif is often omitted but where the motif of the white and black sheep (or the like) occurs we find *two* Underworlds, *not only one single* as stated by Dawkins. I quote from a tale published by Carnoy and Nicolaides:⁹⁴ ". . . mais si, par malheur, vous prenez le bélier noir, vous descendrez dans un autre pays bien éloigné du sol que ne l'est celui-ci. . . ." The tale collected by Galland in 1709 and reprinted as a Supplement to the *Arabian Nights* by Burton, speaks of a distance seven times bigger than the distance of the first Underworld where the second Underworld is found.⁹⁵



(A, B = Sections A and B in Aarne-Thompson, 301.— RP = Rescue of the Princesses; S = Sheep motif; Bird = Killing the Snake, Saving Bird's Young; R = Recognition.)

If we want to represent the difference in the versions containing the episode of the two sheep (let us call them shortly Eastern versions) and those without this incident (Western versions) we get the picture at the bottom of the preceeding page.

We must note that, generally speaking, these Underworlds are not identical with Hades, the World of the Dead, Hell and the like. As Dawkins says: "This underworld, the World below has no connexion with the world of the dead; it is represented as a sort of separate and parallel country lying below the ordinary world of men. It is the world which the hero of no. 26. . . finds when he is carried down under the earth by the black sheep."⁹⁸ This statement by Dawkins can, of course, be applied to both Lower Worlds in the versions to be indicated below, not only as he would like it, to the lower one only.

I do not propose to give a complete list of the versions containing the re-duplication of the Lower World and the motif of the two sheep, I want to give only a number of characteristic tales of this kind.

Let us begin with the Turkish versions: one of the tales collected by Kúnos in *Stambul*⁹⁷ (No. 13) and another in *Adakalé* (an island in the Lower Danube)⁹⁸ are the first to be mentioned. But the number of the Turkish versions containing these elements is greatly increased by the publication of the Turkish index of tale types by Eberhard and Boratav (see Type 72).⁹⁹

The Greek versions are important: Hahn's tale of Syra¹⁰⁰ (No. 70) and his version from Tinos¹⁰¹ (see his notes), tales from Lesbos¹⁰² (Paton's No. I "The Three Apples" and No. IV "Les trois robes merveilleuses" in Carnoy's and Nicolaides's collection.¹⁰³) We can count among the versions belonging to this group two tales in Dawkins' "Modern Greek in Asia Minor" (No. 4 of Silata and No. 9 of Ulaghátsh).¹⁰⁴ This motif is dealt with by Halliday and Dawkins, too, in connection with Greek versions of "The Underworld Adventure." Dawkins¹⁰⁵ enumerates some twenty versions (*not all of them* have the full incident of the sheep and the like): two of Pontos, two of Cappadocia (see above), one of Phárasa in the Taurus, one of Cyprus, another of Symi, four of Mytelene (in *Folk-Lore* X, 495; XI, 452; Carnoy-Nicolaides, p. 75; Georgeakis-Pineau, Lesbos, no. 35), one of Smyrna (Legrand, *Les trois citrouilles*, pp. 191-202), another of Syra (Hahn no. 70=Kretschmer, *Neugriechische Märchen*, p. 267), two of Mykonos, one of Thera and another of Crete, Island of Gavdos, one of Thrace (translated and published by Dawkins),¹⁰⁶ one of Ainos in Thrace, and the last of Macedonia (published by Abbot¹⁰⁷ p. 268-278, English and 351-357, Greek). But, of course, no complete list of the Greek versions containing this motif can be given, as many of the texts are not yet published and others are not accessible to me at present.

The *Caucasian* version¹⁰⁸ (in the form of a Rustem legend; see below) published in German by Dirr also contains this motif, as does an Armenian text¹⁰⁹ (printed in *Folk-Lore*) and to an *Avar*¹¹⁰ tale referred to above; the Arabian tale collected by Galland and printed by Burton;¹¹¹ Cosquin also refers to a Moorish tale of Blida, to which his attention was drawn by Desparmet,¹¹² with the same incident. I also find a version of this motif in a Tazerwalt tale (of Morocco): the hero mounts on a black dog, instead of a white one, and is taken into a desert.¹¹³

A number of tales containing the sheep incident or something similar to it have been written down in the Balkans, many of them indicated in Bolte-Polivka: thus, versions of *Slavonia*, *Bosnia* (two of this kind), several versions from *Bulgaria* (one of them the St. George version, see below); Bulgarian from *Macedonia*, etc.¹¹⁴

We know that this motif must have been known to Czech story tellers too, although the Nemcová version (dealt with by Tille¹¹⁵ and Cosquin) is altered in many points. Cosquin's observation seems to be quite right: "Mais ce qui est important, c'est que Mme. Nemçová n'a pas assez modifié notre épisode pour qu'on ne puisse être sur qu'elle a trouvé en Bohême un conte où il figurait."¹¹⁶

There is also a Polish version¹¹⁷ referred to and a number of texts come from various regions of Russia: in addition to the version published by Erlenwein (indicated by Panzer)¹¹⁸ and to a further Armenian version,¹¹⁹ we find Votyak,¹²⁰ Mingrelian,¹²¹ Grusian,¹²² Kashube,¹²³ Kalmuck,¹²⁴ etc., texts containing this motif or its variations. In certain cases, we see that the character of this motif is much altered; still we can recognize that the new motif takes the place of the sheep incident with more or less the same effect. Such is the case already mentioned above in the version of Tazerwalt (dogs instead of sheep, cow, bull, rams, etc.) and I am certain that the "horse-motif"¹²⁵ in a very few cases such as the much altered Spanish version dealt with by Cosquin¹²⁶ but hardly the German version¹²⁷ referred to by Panzer under No. 27) are derived from the original "sheep-motif." In Wardrop's Georgian folktale collection we find three fountains (sources): a black, blue, and white.¹²⁸ The hero puts his head into the black water and is carried into lower regions. The fountain motif also occurs in some Italian versions but I wonder how far they are identical with the sheep motif in the same sense as in the Georgian tale.

Looking through the list of versions (which is, necessarily, still incomplete) we must agree with Panzer: "Die Widderformel findet sich, wie man sieht, ausschliesslich in östlichen. . . Varianten."¹²⁹

(In my opinion the German version mentioned by him, in addition to the Oriental tales, is a different case: it takes motifs from Aa-Th 550/551 as I can see.)

As indicated above, the motif of the sheep modifies the character of the tale altogether and after this incident we find the hero in the second (lower) underworld facing new tasks and adventures.¹³⁰ The most important incident among them is the dragon-killer episode. In many cases, we find that practically the whole tale described as Aa-Th 300 is inserted here (in this connection I refer to two of the versions printed by Afanasjev and described by Aarne in FFC 10 as Aa 301+300 and Aa 551+313+301+300 *see above*). I do not intend to give a list of the versions containing the combination of Aa-Th 301 and 300 to this effect, amalgamated by the sheep-motif such as Hahn's No. 70 (*Goldapfelbaum und Höllenfahrt*) or in a few cases even without the sheep-motif,¹³¹ too, but I must state that there are many more tales in which the sheep-motif is associated with the following "dragon-killer" episode. Ranke thoroughly studied the development of the versions of Aa-Th 300 and 303 and among the versions of 300 he found one that is of particular interest for us, at this stage. He calls¹³² this version "Brunnenredaktion" *i.e.* well-version. As far as I see, this version is the most common among the dragon-killer incidents contained by our tale: the hero arrives in the second (lower) underworld and notices that people have no water (*e.g.* he finds an old woman kneading dough with spittle, etc.). He finds out the reason: a dragon (snake, Lamia) watches the water supply and gives no water unless a girl (etc.) is given to him to devour. The hero just arrives at the place when a princess is given to the monster. He kills the monster and rescues the princess.

This incident is very popular on the Balkan peninsula, but, of course, we find it in many other versions, too, outside this area. (Two particularly interesting cases will be dealt with below.) This incident is contained apart from the Hahn version (No. 70), in the St. George-tale (*see below*), in other Greek versions,¹³³ in the Macedonian Greek version printed by Abbot, in some Russian tales published by Afanasjew, in Schiefner's Avar tale (No. 2.) and in another Bulgarian tale mentioned in Bolte-Polivka.¹³⁴ In the latter work we find a number of references to cases where the second dragon-killer incident is contained in tales without the motif of the two sheep.¹³⁵ Such is, in any case, one of the Rumanian versions collected by Schott¹³⁶ (No. 10). C.W.von Sydow, whose copy of this collection I used, annotated this story in the following way:

Aa 301+376+300+helpful animals.

The next incident that usually concludes the story of the hero in the second underworld is the killing of another snake and the saving thereby of the young of a (giant) bird. (There is a considerable variation in details but the main character of this episode is more or less the same.)¹³⁷ The hero supplies food to the giant bird for the journey to the Upper World (usually he gets it from the father of the princess whom he rescued in the second underworld encounter or in some other way) and he returns to the earth.

From now on, the story basically follows the lines that are well-known, which lead to the recognition of the hero, the punishment of the treacherous brothers or companions (sometimes the hero forgives them) and to the final marriage of the hero with the (youngest and most beautiful) princess. In certain Oriental versions, another typical incident is inserted into the section "Recognition": the hero takes part at the tournament in his father's palace without being recognised first. He uses on this occasion those horses which he found in the otherworld: he was advised by one of the princesses (or by somebody else) to pull a hair from the tail of each horse and the horses appear at his wish at anytime.¹³⁸

As Halliday has already noticed, the outline of this story in the Near East and in Eastern Europe (etc.) is more or less the same. Summing up this type which I suggest should be called Aa-Th 301 C (*full form*) we find the following incidents (with some minor motifs amalgamated):

(A) Hero succeeds in wounding or killing monster which steals apples (or destroys the king's garden, etc.) and follows him to underground hole (well).

(B) Hero finds (usually) three girls (princesses) in the first underworld who are pulled up by his companions (brothers). He is warned against the treachery of the companions and left below. He meets two sheep as foretold by one of the girls whom he's rescued and mounts on the black one which takes him to a second (lower) underworld.

(C) He undergoes further adventures, kills another monster and rescues the princess of that country. Then, he saves the young of a bird by killing a snake and is taken up to the Upper World.

(D) Finally the incidents of the recognition follow (in certain versions in connection with the tournament-motif).

A tale that follows the outlines of this sketch in nearly all the details in Hahn's version of *Syra* but it is not the only one.¹³⁹ The type that is formed by the incidents and motifs summarised above is the basic Oriental (Near East and Eastern European) type, or, in other words, Aa-Th 301. This is the first regional type that we can establish as a basis for further investigation of this tale. The tales described by the formula B² D E¹ F are an incomplete form as

certain essential motifs and incidents are not taken into account in them. When this formula is given we still do not know if the versions in question contain (a) the motif of the two sheep and (b) the reduplication of the Underworld; (c) the second dragon-killer episode ("Brunnenredaktion" or the like) (d) the killing of the snake that tries to devour the bird's young nor (e) do we know with absolute certainty if the incident of the return to earth is identical with the typically Eastern episode (Hero is taken up by bird).¹⁴⁰

Still, this formula B² D E¹ F is very useful as it shows that there is a more or less uniform type existing in the area described above (between the provinces of Russia, Caucasus, Asia Minor, North Africa, Italy, the northern fringe of the Balkan peninsula and Eastern Prussia). It also extends to certain parts of France, but only as an incidental version among many versions of different character.

On the basis of these data, we may divide ¹⁴¹ the European continent and the neighboring areas (Asia Minor, Northern Africa, Caucasus, Russia) into two main sections: in the Eastern half of this area we can establish the existence of the Oriental type (Aa-Th 301 C) partly in full form, containing all the essential features of this type (two sheep, double underworld, second dragon-killer incident, etc.), partly, towards Central Europe, only in the form described by the formula B²D E¹ F. I think that one must start with the investigation of this regional type first, before proceeding to a full scale investigation of the European types. The European (continental) types correspond most closely with the versions described by the formulas Aa-Th 301 A and B. But as we find within the Eastern area certain variations of Aa-Th 301 C we shall also find many local and regional features within the area of Aa-Th 301 A and B.

As regards the versions of Aa-Th 301 C (Eastern type) I have said that there are tales with the dragon-killer incident, without the sheep-motif, particularly on the Balkan peninsula and in its neighbourhood. But one finds rarely this incident which certainly was linked up originally with the sheep-motif outside this area. There are, however, two tales known to me which show that the fuller type of Aa-Th 301 C was able to spread more widely than we would expect on the ground of the general picture. The one version in question is an *Italian* version reprinted in the volume *Tuscan Fairy Tales*¹⁴² and the other is the Lappish version found in Qvigstad's and Sandberg's¹⁴³ collection. I had not expected to find such versions in those areas. Their origin is, however, clearly marked:

The Italian version is under the influence of the nearby Slav (probably Slovenian or Serbo-Croatian) versions found on the Balkan. The Lappish version can be derived from the Russian versions and from tales told in non-Russian languages in the Northern and Western provinces in Russia. But generally speaking, versions derived from the basic type of Aa-Th 301 C (and often marked by the formula B² D E¹ F) lose more and more of their original character and drop their typical Oriental motifs (dragon-killer incident, two sheep, etc.) as they advance towards the West. The greatest tenacity is shown by two motifs: the one is the introduction (styled by Panzer "*Einleitungsformel B*")¹⁴⁴ and the other is the motif of the hero being transported back to the earth by a bird. The bird-motif (in this sense) survives also in the most remote parts of Western Europe, e.g. in Scotland. Here is what Halliday says about this motif: "While another magical means of ascent is sometimes substituted for the eagle, the incident has remained a favourite and is the last of the series to disappear."¹⁴⁵ (He also mentions versions from France, Germany and Belgium, Tyrol etc.) I must add that only the motif of the ascent on the back of the bird is kept in many versions, not necessarily the motif of saving the young of the bird. (*Further notes below.*)

But what about Ireland? According to Professor Delargy we may assume that this tale (Aa-Th 301) belongs to the most ancient stratum of stories in Ireland.¹⁴⁶ There are certainly a number of versions known and published in Ireland but their number is much smaller than one would expect.¹⁴⁷ As R.Th.Christiansen states: "The current European tale (Bolte-Polivka II, p. 300) seems to be rare in Ireland, but the type was made the basis of a rather elaborate literary composition. . . ."¹⁴⁸ He also stresses that "the few versions of the usual European folk-tale differ so much that each of them had to be summarized by itself." Thus, we must take into account the following facts as regards the Irish versions: (a) there are versions of the common European type with considerable changes in the stock-motifs; (b) there are also versions which can be derived from the manuscript tradition¹⁴⁹ mentioned by Professor Christiansen (" . . . frequently met with in oral tradition").¹⁵⁰

The problem of the Irish tales from this point of view is not yet settled. There is another open question to be answered where the influence of the Irish tradition is involved and that is the relationship of the *Beowulf* poem to the tale Aa-Th 301. Panzer¹⁵¹ devoted an extensive study to this relationship and he linked up the Grendel-episode of *Beowulf* with the tale "Bärensohn", i.e. with Aa-Th 301

B. His attempt failed and it is today generally recognized that (as Golther says): "Bärensohn ist nicht eine seit altersher aus vielen Einzelzügen festgefügte Märchenerzählung, sondern nur eine Einleitungsformel, die wiederholt zu Aarne-Thompson Nr 301 verwendet wurde. . . ."¹⁵² On the other hand, it is true that the Grendel episode shows some resemblance to the motifs of 301 ("Beowulfs Kampf mit Grendel in der Halle und mit seiner wölfischen Mutter am Meeresgrund deckt sich in vielen auffallenden Einzelheiten mit verschiedenen Wendungen von Nr.301."¹⁵³) but it is still not identical with Aa-Th 301 at all. To C.W.von Sydow goes the credit of discovering the real source of the Grendel-episode in *Beowulf* and he pointed out his views in several studies. The first of them was the extract from his lecture in Marburg, "Irishes in Beowulf,"¹⁵⁴ then he again referred to it in his "Grendel i anglosaxiska ortnamn".¹⁵⁵ A longer study was devoted to this question later in which he warned that a certain resemblance between the motifs did not prove the common origin:¹⁵⁶ ". . . att man kan få ut samma skema ur två berättelser, bevisar icke gemensamt ursprung. . . ." He believes that the Grendel episode is of Irish origin: "Såsom jag i min nyss omnämnda uppsats 'Beowulf och Bjarke' har antydtt och som ja i senare avhandling utförligare skall bevisa, är hela Grendelepisoden, dvs. två tredje-delar av hela Beowulf, icke nordisk tradition utan en irisk saga som skalden väl lärt under någon vistelse på Irland."¹⁵⁷ C.W.von Sydow refers to the Fionn-cycle as to the original background of the Grendel-episode: "Berättelsen om hur Beowulf kämpar mot Grendel och hans moder utgör en sammanhängande saga, hämtad från Irland och tillhörande den gaeliska Fionn-cyklen, som dock i fråga om allmän karaktär och byggnad kommer tämligen nära de vanliga indoeuropäiska folksagorna."¹⁵⁸ He repeated his views¹⁵⁹ in his "Geography and Folk-Tale Ecotypes," and they have been accepted by other scholars too.¹⁶⁰ His point of view is upheld in the most recent work of Professor Gerard Murphy who deals with the Finn-cycle in his monumental study *Duanaire Finn—The Book of the Lays of Finn III*.¹⁶¹ He refers to a conversation with v. Sydow and recounts his arguments and finally states: "The evidence then seems to favour the conclusion that the Grendel episode in the Beowulf poem. . . is modelled on an Irish folktale."¹⁶² The tale in question is a Helper Tale of the Fionn-Cycle, containing the well-known Irish-Celtic "Hand-Down-the-Chimney" motif and the motifs that make out the Grendel episode are indicated by Professor Murphy as "e-f episode in the Fionn Helper type." Thus, the question of the association of Beowulf poem with Aa-Th 301 is solved:

the background of the Grendel-episode is not the European Aa-Th 301 but the Fionn Helper tale referred to above. I must draw attention to one important circumstance and it is that the incidents in question in the Fionn Cycle are not identical with the corresponding sections of 301 but only seem to resemble them.¹⁶³ I discussed this point with Professor G. Murphy and he is in agreement with me. And we have also the authority of C.W.von Sydow who says: "som dock i fråga om allmän karaktär och byggnad kommer tämligen nära de vanliga indoeuropeiska folksägorna. . . ." In other words: he indicates that the Irish tale only approaches to the characteristics of the general European tale tradition in this point, without stating that they are identical with each other.¹⁶⁴

I have another reason to discuss the position of the Irish tradition and the Grendel-motif not only from the point of view of the relationship of the *Beowulf* poem to Aa-Th 301. I think that the influence of certain Irish motifs on a number of versions of Aa-Th 301 cannot be overlooked. We must note first that in the Grendel motif of the *Beowulf* poem Beowulf descends not into a well but into the sea.¹⁶⁵ The same feature occurs in a number of Irish tales and in the Fionn Helper tale, too. At the same time, I find several versions in Scandinavia (and among the Swedes in Finland), in the Baltic States (in Latvia and Lithuania) as well as in the Flemish area (and perhaps elsewhere) in which versions there is a lake, or the hero is on sea journey, or he returns from the other world through water, by boat, ship, etc. Thus, R. Th. Christiansen¹⁶⁶ says "Eventyret findes paa norsk foruten i den vanlige form, i en slags sjomandsversion (nr. 18, 24, cfr 506)." In *Finlands Svenska Folkediktning* (I.B. Sagor i Urval)¹⁶⁷ I find a note made by C.W. von Sydow (added to No. 90.) "Efter Asbjörn-sen: sjö-mutation av 301." Balys lists under No. *301 C: "Dragon ravishes princesses. The hero on a voyage in quest. . . The forgotten ring and the faithless captain. The hero abandoned on the island, takes service with a wizard. . . (etc)."¹⁶⁸ The Latvian tale No. 18 published by Boehm and Specht also contains the ship version.¹⁶⁹ In the chapbook *Pelle Båtsman*¹⁷⁰ the hero is thrown into the sea by the captain, etc. Similar is the tale printed by de Mont and de Cock *Van de koningsdochter en den bakkersknecht*.¹⁷¹ And finally I refer to a Grimm version of Hanover where the hero returns by boat.¹⁷²

I have no guarantee that all these versions can be grouped together, but would it be too much to suggest that the sea-versions (island- and possibly some of the lake-versions) may be the outcome

of the influence of those Irish tales which influenced the Grendel-episode in the *Beowulf* poem? I think that this is an idea which deserves serious consideration.

Taking into account this last suggestion, we may divide the whole area covered by the versions of Aa-Th 301 into the following sectors: (A) an Eastern area from which the type described above (301 C) rose and spread towards the West; (B) a Western (continental) sector including (roughly) France, Germany, Belgium and the Netherlands, the Scandinavian countries as well as Austria, Hungary and, perhaps, some of the neighbouring territories; (C) a peculiar case is Ireland where we have comparatively few genuine versions of 301, and where we may suggest that a number of versions of 301 are here strongly influenced by the other tale (Fionn Helper type, Hand-Down-Chimney motif etc.). I have purposely omitted England and Scotland¹⁷³ as I do not know much about this territory. Spain seems to belong to the Western sector.

At the same time, we must say that each area described above influences some other territories outside its proper area, *e.g.*, I have already mentioned that I got the impression that the Irish tale motifs referred to influenced at least partly the Scandinavian, Flemish, Baltic, etc. sea- (or lake-) versions. We also noticed that the Eastern type had some offshoots in France, Eastern Prussia, perhaps in the Baltic states and in Lappland, etc. In other words: we may establish the existence of a slow East-West migration in this case. On the other hand, there is no doubt that the Eastern area is interwoven with versions and motifs properly described as features of the Western types (301 A&B). In this case, we observe a migration in the direction West- East. And finally, we have also to take into account the radiation of the Irish tales in question towards the continent. Still, I suggest that one has to start with a separate investigation in each sector indicated and when its regional and local types have been sufficiently surveyed one has to turn towards the investigation of the mutual influence of the types. A final synthesis will not be possible until all the problems of the regional types have been thoroughly surveyed.

I did not indicate the position of some American¹⁷⁴ Indian and Asian¹⁷⁵ (in proper sense) versions known to us. I think that we can hardly speak of a general acceptance of our tale in Central Asia, India, Indonesia.¹⁷⁶ On the other hand, the American Indian versions depend entirely on originally European patterns and, thus, we can hardly regard their development as a separate and important chapter in the history of this tale.

In addition to the genuine literary versions one must keep an eye on the influence of literary versions (in Ireland for example) and of a few chapbooks incorporating this story. One thing I already can see: the Swedish chapbook *Lunkentus*¹⁷⁷ (with its translations) had some limited influence on oral tales, too. In Christiansen's list (*Norske Eventyr*) we find versions calling the hero Lonkomptus, Lunkentus, Lonketus,¹⁷⁸ etc., and a version from Holstein calls him "Lunktus."¹⁷⁹

IV

That is all we can say about the general problems of the development of Aa-Th 301. Let us now turn our eyes toward a few detached features that concern some particular versions or regional types. These notes are only a few indications and are not intended to solve complicated and intricate problems. They are only pointers to draw attention to minor details of the versions.

(1) Among the Irish folktales collected by Jeremiah Curtin,¹⁸⁰ I find a version of Aa-Th 301. It is described in the rough-index of Béaloideas (typescript in the Library of the Irish Folklore Commission) as Aa-Th 301+329+550. Its title is "The Bird of the Golden Land." I shortly summarize its content as follows:

King has three sons. A bird visits King's garden. Sons wish to marry. King wants to get the bird and promises his crown to son who brings it. They leave together, go to a house, old man shows opening. Youngest descends, finds a castle and a woman in it, chooses a shaggy horse, crosses seas. He arrives at the castle of the King of the Golden Land. King and hero have hiding contests won by hero. Hero takes bird in cage and is pursued. He reaches castle where he got horse. Woman whom he met explains to him: she is the queen of one crown, his horse is the queen of two crowns, and the bird is the queen of three crowns. Then, they all return to the hole, the hero is left below but he is finally helped up by the queen of three crowns who remains with him. They go back to his father and everything is settled at the end.

After reading this story I was much struck when I came across the following French tale of Auvergne¹⁸¹ (Puy-de-Dôme) printed by Gabrielle Sébillot:

Il était une fois trois jeunes hommes qui voulaient se marier; ils avaient pour toute fortune un poirier qui portait des poires d'or; toutes les nuits il disparaissait une poire et ils voulurent savoir qui les enlevait. Le premier dit qu'il veillerait avec une hache, mais il s'endormit. Quand vint le tour du deuxième, il s'endormit aussi. Mais, le troisième vit un énorme bras qui sortait d'un souterrain et qui prenait les poires; il prit sa hache et en frappa le grand bras qui tomba dans le souterrain. Le jour suivant, les deux frères virent trois jolies filles qui avaient chacune un diamant, mais la plus jeune était plus jolie et avait deux diamants. Les deux aînés se dirent

qu'ils allaient faire descendre leur frère dans le souterrain, qu'ils le lâcheraient au milieu de la descente et qu'il mourrait; le lendemain il le firent descendre dans le souterrain et lâchèrent la corde. Il se cassa une jambe et il vit des fourmis qui étaient en train de manger le grand bras; il leur en coupa à chacune un petit morceau, et quand elles eurent mangé, elles lui soignèrent la jambe. Il se traina dans le souterrain et il vit les trois jeunes filles, la plus jeune lui dit que s'il n'était pas boiteux ell voudrait bien de lui. Un peu plus loin, il rencontra trois corbeaux et leur donna des morceau du grand bras; ils lui dirent qu'ils le ramèneraient à terre. Ils se mirent à porter le jeune garçon; quand il fut à terre, il ne boitait plus, il se maria avec la plus jeune fille et ses deux frères avec les deux autres.

As regards the first (Irish) tale, I note the following peculiarities: (a) it is, beyond doubt, a full version of Aa-Th 301; (b) it contains motifs that do not belong to the common stock of motifs of the versions of 301 on the continent and elsewhere, *e.g.*, the motif series of the hiding contest. This latter is, however, very common in Irish tales and I have found other, unpublished versions of 301, in Ireland that also contain this series. (c) I draw attention to the motif of the sons (princes) intending to marry. (d) I also refer separately to the peculiar feature: the three queens are called "queen of one crown", "queen of two crowns" and "queen of three crowns." Concerning the French tale I stress the following points: (a) this is straight version of Aa-Th 301, but contains features that are not stock motifs of this type and there is some confusion in the text compared with "normal" versions of the same tale; (b) the hero and his brothers want to marry, as in the Irish tale; (c) there is something very similar to the names "queen of one crown" etc. as the French text says: "trois jolies filles qui avaient chacune un diamant, mais la plus jeune . . . avait deux diamants"; (d) finally we note that there is the remnant of the "Hand-down-the-Chimney" that is certainly an Irish-Celtic motif.¹⁸² These features make me believe that the two texts are somehow associated, although I would not say that they are directly linked up with each other. I feel, however, that I have to add a few other references that may help us to throw some light on this possible association: I have found an Irish version published by P. Kennedy that is called "The Three Crowns." In this the hero has breakfast with the princesses: "When breakfast was over he took them into another room where there was nothing but heaps of gold and silver. . . and a table; there were lying three sets of crowns: a gold crown was in a silver crown and that was lying in a copper crown. He took up one set of crowns and gave it to the eldest princess and another set and gave it to the second youngest princess and another and gave it to the youngest

of all."¹⁸³ On the other hand, we note that the "Hand-Down-the-Chimney" motif is not an isolated feature in France, limited to this single case. C.W.von Sydow deals with this version (published by Deulin) and comes to the following conclusion: "Den föreliggande varianten om Jean l'Ourson har lånat de nämnde motiven från den iriska sagan."¹⁸⁴ At the same time, we must keep in our mind that we meet more than once references to jewels and the like in non-Irish versions of 301.

(2) It is generally believed that the ascent of the hero from the Underworld by the means of birds (*see above*) is a motif of Oriental origin. As a matter of fact, we can see from the versions collated by Panzer and from some additional material that this kind of ascent is predominant in the Eastern versions. But, at the same time, I refer to my previous statement (based partly on Halliday's authority) that the motif of bird ascent advanced towards the West and we find versions outside the sphere of the Oriental type (Aa-Th 301 C) preserving this bird motif. I must also add that there are unpublished Irish versions which also contain this motif. In certain versions, mainly in the West, we find another well-established motif instead of the bird motif: the hero is taken back into the Upper World (Earth) by the help of the dwarf (or the like) whom the hero spared during the opening adventures of the tale. A combination of these two separate types is also known: in a number of versions it is the dwarf (etc.) who procures the bird for the hero. There is, however, something else, too: in Eastern Germany (Silesia, etc.) as well as in the Baltic States, etc., we find that the hero disenchants the bird, horse, dwarf, etc., after reaching the Upper World. This seems to be a characteristic regional feature contained and varied in local versions.^{184a}

(3) As stated above, this story was in the 18th century included in a chapbook in Scandinavia,¹⁸⁵ and we find that this had some influence on oral versions, too. There is also a Czech chapbook dealt with by Tille (*The Golden Ring. A Wonderful Chronicle of Two British Princesses.*).¹⁸⁶ The older print of the same story is from the year 1851, but I do not know if this is the ultimate source of the story. Two daughters of the King of Great Britain disappear. A captain, a sergeant and a drummer (Anton) go to rescue them. Anton recovers them but is betrayed by his companions. He becomes King (in the Underworld) *returns by sea from the Other World* on his journey back *he meets three soldiers: one Englishman, one Saxon and one from Great Britian* (sic!). *They reach Dublin the capital of Great Britain* and finally everything is settled in the

best way. The story is much changed, but it is still a version of Aa-Th 301, beyond doubt. But the setting of the story, by introducing Great Britain, Dublin, the Englishman, Saxon and the individual from Great Britain into the story puzzles me beyond all measure. I have never found anything else similar and I cannot link this with any continental version of 301. This chapbook had, certainly, a fairly great influence on oral versions; Tille indicates several tales that can be derived from the chapbook version. We are accustomed to have references to fantastic places and extravagant persons in tales and even more in chapbooks. In some cases, the King of England¹⁸⁷ plays part in versions of 301; in the Scandinavian chapbook we hear of the King of Arabia and his wife, a princess of America. Not so simple is the case of the Czech chapbook. I suspect here another background.

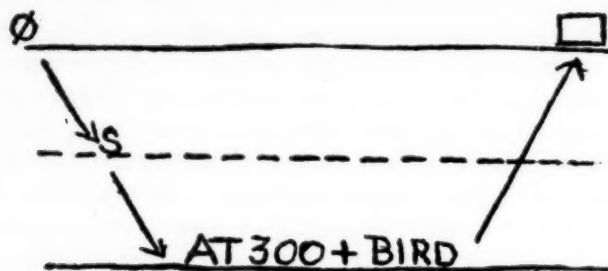
The reference made to Dublin brings us nearer to the probable solution. We have here three soldiers (the hero and his companions, who were dismissed from the army), the hero meets again three other soldiers: the Englishman, the Saxon and one from Great Britain. What a group and what geography! They reach Dublin, capital of Great Britain. They travel by sea, of course. (Return from the Other World!) Soldiers are mentioned, of course, in a number of oral versions in Germany, Scandinavia,¹⁸⁸ and even in Ireland. There is a printed Irish version from Galway in which the three companions are: the drummer, sergeant, and officer.¹⁸⁹ In a Kerry-version, the companions are deserters.¹⁹⁰ But all these features can be hap-hazard coincidences. What makes us believe in a possible Irish background is, first of all, the reference to Dublin. Secondly the meeting with the strange trio makes this chapbook suspect: I cannot find any continental (Western or Eastern) version or tale of any kind that can bring us a solution. But there is a very common formula (motif) in Irish tales that may be the background of this triad. In Irish tales, as far as I know, it is very common that a Scotchman, an Irishman and an Englishman appear together. Such is the trio in the above-mentioned Kerry-version, too. What makes me believe that the triad in the Czech tale is more or less identical with this typically Irish group consisting of an Irishman, Englishman, and Scotchman is the strange character of the Czech trio: Englishman, Saxon and one soldier from Great Britain. Two members of the second group are identical with each other: namely, the Englishman and the Saxon. The Saxon is nothing but the incorrect translation of the Irish word "Sasanach"; that means *Englishman*. Even

the complete confusion of the nationalities shows that the names of the Czech triad come from another language and the *Sasanach* was misunderstood and mistranslated. In addition, we also must consider the reference made to Dublin, and we must take into account the sea journey of the hero, when returning to "Dublin" from the Other World. As stated above, some sea (island, lake) versions are found in Ireland and I suspect that these might have some influence on certain Scandinavian, etc., versions, too. My suggestion that the Czech chapbook has some kind of Irish background is not as fantastic as it may appear at first glance. It is true that there is no geographical argument in favour of this suggestion, but there is a much more important circumstance: the presence of many hundreds and, perhaps, thousands of Irishmen in Bohemia and Moravia in the past.¹⁰¹ It is a well-known fact that Irish soldiers and priests lived for a long time in Bohemia and such a durable contact may have had some influence on certain features of Czech-Moravian folklore and folktales. Under such circumstances, can we rule out the possibility of some kind of Irish influence on the Czech chapbook in question, without further investigation?

(4) Space does not permit me to deal with further local and regional features of some other versions of Aa-Th 301. I make only a few very short allusions to certain peculiarities. (a) There are versions of Aa-Th 301 C which are associated with (pseudo-)historical and legendary characters such as Rustam (a Caucasian tale published by Dirr in German)¹⁰² and St. George (a Bulgarian-tale).¹⁰³ Both texts offer a few interesting features to be investigated. The Caucasian-tale is a mixture of Western and Eastern motifs. We get the main outlines of the whole Eastern type:

Descent to the well, rescue of the girls, the hero's betrayal, the episode of the sheep, the dragon-killer episode (Brunnen-redaktion), killing the snake and saving the young of the bird, return to the Upper World on the bird's back. In addition to this, we find the Strong Man-motif and that of the extraordinary companions (motifs of Aa-Th 650 and 513/14) with some features resembling Western motifs of John the Bear. The St. George version contains nothing that can be derived from Aa-Th 301 A or B. It is again modified; as introduction the following episode serves: St. George is a shepherd¹⁰⁴ and is envied by his brothers on account of his beautiful wife. He is thrown into a well when sleeping and falls directly on the black sheep and is taken into the Lower World. Here he becomes again a shepherd, kills the dragon, saves the young of the bird, gets food from the princess's father and reaches the Upper World on the bird's back. He cuts a piece out of foot and gives it to the bird when the food runs short (a feature known in many other versions, too). That is the origin of the present form of the human foot, says the tale.¹⁰⁵ Then he takes his brothers into the wood, splits a tree, and compels them to put their hands into the crack. Thus, the human hands got their present form.¹⁰⁶

The plot of this story can be represented thus:



(b) In Rumanian versions of Aa-Th 301 (C) we find several modifications. The distinct picture of the second Underworld is usually lost and a new episode is introduced. The hero meets in the underworld an old blind woman. He eats her food before she realizes that somebody else is in her cave. Then he has several adventures and finally, after defeating dragons or the like, he cures the old woman's eyes. Then he leaves her and continues his adventures (e.g., dragon-killer episode, return to the Upper World, etc.).¹⁹⁷ This additional incident with the old woman also occurs in a Gypsy tale¹⁹⁸ and just lately I found a further far-distant tale that contains the same incident. It is an Ostyak tale printed in Coxwell's collection *Aspen-Leaf*.¹⁹⁹ This tale contains several motifs that are also found in other Roumanian stories²⁰⁰ (at least in a somewhat changed form). Then, we see the hero meeting the Old Man and Old Woman who take him for their son. He destroys the wood-devil and cures their eyes.

(c) As stated above, the B² D E¹ F formula appears in certain cases incomplete or is increased by additional elements, e.g., we find in versions the formula B^{1,2} D E¹ F as in a Tatar tale referred to in Bolte-Polivka in a Buryat tale (somewhat more incomplete: B^{1,2}D) in a White-Russian version of Smolensk, in Slovenian tales, in Malta, in Moravia. We also find the formula extended in this way: A¹ B¹ (or B^{1,2}) D E¹ F. On the North-West fringe of the Balkan Peninsula we also find another expanded formula: C B^{1,2} D E¹ F (Serbo-Croatian and Slovenian regional versions). In certain cases, the incident of the two sheep appears in tales which do not show the complete formula B² D E¹ F but its incomplete form (e.g., D E¹ F) or a quite different formula that is not identical with the Eastern type (Aa-Th 301 C) but with some Western (or mixed) version: e.g., A³ C B¹ D E¹ F or A¹ B¹ D, B¹ D E, A⁵ B¹ D E¹ F, etc.²⁰¹

(d) I have referred to the name Jean de l'Ourse (Bärensohn, John the Bear) that occurs mainly in Western versions. In these tales there is usually an indication of the extraordinary origin of the hero (son of a bear and a woman, etc.). In Hungary, Turkey, and in certain parts of the Slav area we find different local modifications of this motif: the hero is called Horse's Son (Fejérlófia) etc.²⁰² This seems to be an Eastern counterpart and local development of the Western versions in question (Aa-Th 301 B).

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I have a number of further observations concerning other local and regional features of the versions of 301, but it would lead us too far afield to pursue them. At the end, I would like to say something about the history and development of this tale, as far as I am able to do so on the basis of this short survey.

Bolte and Polivka amassed a great number of versions, but, as they say, none of the versions referred to is earlier than the beginning of the 18th century. Panzer's attempt failed to link up this tale with the *Beowulf* poem and J. Grimm's suggestion about its connection with the *Siegfriedsage* must also be dismissed.²⁰³ I think that we must accept the following view expressed in Bolte-Polivka: "Es erscheint daher Bedenklich, aus dem Vorkommen einzelner Züge des Märchens in alter Zeit ohne weiteres aufs damalige Bestehen des vollständigen Märchens zu folgern."²⁰⁴ There are three stories (or motif groups) that give us some indication concerning the growth of this tale.

(I) The first is the story recorded by a contemporary of Augustus, the Greek mythographer Konon: in this story a shepherd of Ephesus descends into a cave on a rope and finds treasures there. He pulls them up but at the end he is left below by his companion. He is advised in a dream by Apollo to hurt himself, make his body bleed and so to rest motionlessly. Then, birds believe him to be dead and carry him to the surface.²⁰⁵

(II) The second story seems to have been overlooked by most of the scholars interested. I found it only, when reading Dr. Draak's excellent monograph on Walewein referred to in one of her notes.²⁰⁶ This is an incident (or more precisely: an independent episode) in the medieval Dutch epic poem (romance) *Torec*.²⁰⁷ It was written in the 13th century and is believed to have been based on a French poem.

A. G. van Hamel devoted a short study to one particular group of incidents in *Torec*.²⁰⁸ This incident group is basically identical with Aa-Th 301 without containing, of course, all the details known in oral versions. The setting of the story is in typically medieval romance style and the hero and his companions, etc., are, of course, knights, princesses, and kings bearing romantic names. This written version of 301 is contained in verses 1004-1223 and 1620-1905 of *Torec* with an introductory episode (which is hardly a part of the tale, in the proper sense).

The hero of this incident group is not Torec but Melions, a knight whom Torec once defeated (verses 399-509). Melions visits the country of the king Morligant with his nephew Helijn and learns there that a certain Raguel ravages the country as the king has refused to give him the hand of his daughter. Melions meets him in a fight but at the end they become friends. In the meantime the king's daughter is stolen by a dwarf (dwerch) and the friends decided to rescue her. Melions descends on a rope and finds in the underground cave the princess, a lady-love of Torec with other girls. He is advised by Torec's lady to kill the *monster with one stroke*, using the monster's sword. Having performed this deed, the girls are pulled up, but Melions is left below. He finds a horse, two dogs, and two hawks. These help him to find the way out. The treacherous friend is punished and Melions marries the princess.

This 13th century romance contains the earliest version of 301 known to me. Unfortunately, the details of this story are not very distinct and we cannot tell whether it is a version of 301 A or B. I am inclined to assume that it is a version of 301 A as we have here, beyond doubt, the quest for a vanished princess. It is also characteristic that the monster that ravished the princess is a dwarf. This motif reminds us very much of the incident with the dwarf (turns in cooking dinner), but, of course, we cannot say with certainty whether this incident is the background of this medieval romance episode or not. On the other hand, the introductory incident (the fight between Melions and Raguel) resembles somehow the motif of the strong man and his companions, but we have no guarantee that it is identical with that. A. G. van Hamel has the great merit of having drawn attention to this incident group and of having identified it with our tale. On the other hand, I think that he is absolutely wrong when he says: "*Als oorsprong van de episode in den Torec komen m.i. alleen de Keltische volksverleveringen in aanmerking.*"²⁰⁹ Irrespective of this, the very fact that we have a 13th century version of Aa-Th 301 in Western Europe is of immense importance. It shows that the story existed in a form that corresponds to the Western versions (301 A or perhaps, but unlikely, B) as early as the Middle Ages.

(III) As regards the history of the present Eastern type in its complete-form (i.e. B² D + sheep motif + dragon-killer incident + saving the bird's youngsters by killing a snake + E¹ F) we must consider two motifs which may indicate the age of this type. As we have seen above, in Western Europe the outlines of the Western version (s) existed as early as the 13th century. At the same time, we know that Konon's version was located as a Greek story associated with Ephesus as early as the first century. This version also gives the outlines of the basis of 301 without an introduction (Western or Eastern type of introduction) and without referring to girls at all. But, on the other hand, the typical Oriental incident of ascent (bird motif) is found here in a little different setting. The sheep-motif is generally regarded as an Oriental motif. Bolte-Polivka says: "Orientalischen Ursprungs ist auch der weisse Widder, der in die Oberwelt trägt, und der schwarze, der den Helden noch tiefer schleudert."²¹⁰ If we consider the possible chronological order of the motifs extending this story, we may say that it is logical that the motif of the sheep has the priority. Until this motif was added to the story in the Orient, it followed logically the formula B² D E¹ F. But, once having inserted the sheep-motif between the incidents D and E¹, one had to continue the tale and to represent the hero performing some heroic deeds in the second underworld, too. What the hero does in the first underworld does not differ from his later deeds: in both places and in both cases he kills monsters and rescues girls. It is, however, characteristic that the hero's story in the second (lower) Underworld is really nothing but the repetition of the dragon-killer tale (Aa-Th 300). In addition, we also note that, generally speaking, this incident follows nearly always that typically Balkan version of the dragon-killer tale that is called "Brunnenredaktion" by Ranke.²¹¹ According to him the "Brunnenredaktion" "scheint auf dem Balkan beheimatet zu sein, wenigstens weist die grosse Zahl der dort befindlichen Varianten (ca. 40%) darauf hin. Von hier hat sie sich in zwei Richtungen a) nach Norden. . . und b) nach Osten am Rande des mittelländischen Meeres entlang verbreitet." From my surveys I got the impression that (a) the most versions containing the well-preserved form of the "Brunnenredaktion" in the versions of Aa-Th 301 C originated in Greece, Turkey, and the Balkan peninsula (e.g., Bulgaria) and (b) the directions of the spreading of these versions are more or less identical with the routes indicated by Ranke.

I am inclined to draw two conclusions from these facts: (A) that the full type of 301 C (as described above) originated in the Balkan countries (probably from Greece) and later spread to

Turkey, etc., as a result of the Turkish domination of the Balkan peninsula. (B) secondly, that this Eastern full version was assembled fairly late, *i.e.* after the arrival of the Oriental sheep-motif and after the rise of the typically Eastern European (Balkan) versions of the dragon-killer tale (Brunnenredaktion). I have referred to the fact that the "Brunnenredaktion" of the dragon-killer tale is closely associated with popular St. George traditions on the Balkan,²¹² and it is sometimes difficult to say whether we have here a popular version of the traditional St. George legend or a modified version of Aa-Th 300 (Brunnenredaktion). As Stith Thompson says about the Dragon-Killer tale "What its connection with Perseus and Andromeda or with Saint George and the Dragon may be he (Ranke) does not consider."²¹³ Under such circumstances it would be very difficult for me to make any suggestion. Still, I feel that we may assume that at the time of the popularization and rise of our tale, the popular form of the St. George legend played a part in the Balkan countries and in the neighbouring areas. In any case, I think that the full form of 301 C is a fairly late product of Eastern European story-telling, hardly earlier than the end of the middle ages, if not somewhat later.

We also may assume that the Eastern Aa-Th 301 C and Western forms (Aa-Th 301 A & B) developed independently of each other. Their basis was a story that hardly contained more than the version of Konon²¹⁴ (with the exception of the motif of the girls rescued by the hero which is wanting in Konon's version). At the same time, it is certain that these independent types (East and West) influenced each other later in certain cases, and that is why we find certain tales containing elements drawn from both the Eastern and Western types. But, from the point of view of a full-scale investigation, the only way of dealing with this subject is to try to establish the history of the regional development and variations of the three main types: Aa-Th 301 A, B, C; then, to investigate their local features and minor regional groups and, if possible, to proceed to the reconstruction of their origins.

We see that the association of the *Beowulf* poem with Aa-Th 301 must be ruled out, but, at the same time, we must take into account the influence of the Irish tales that form the background of the Grendel episode in the *Beowulf* poem on versions of 301. Finally, we also have to consider the influence exercised by the Irish literary versions dealt with by R.Th. Christiansen, and by the chapbooks in Northern and Central Europe.

I am aware that my present contribution to the investigation of Aa-Th 301 is extremely modest. I have tried, however, to establish at least one fairly compact area of one particular type (Aa-Th 301 C) and to draw attention to the importance of local and regional surveys. These scattered notes merely illustrate the problems involved that concern the detailed regional and full scale investigation of this story. I also realize that within the areas of the Eastern and Western types we shall find specimens belonging to both areas which seem to show a double migration of stories: one in an East-West direction, the other West-East. Our present knowledge is very limited, we confess this readily.²¹⁵

NOTES

¹ Fr. J. Child, *The English and Scottish Popular Ballads* (Boston-New York, 1886) II, 509.

² J. G. von Hahn, *Griechische und albanesische Märchen* (Leipzig, 1864) II, 49-62.

³ Au. Leskién, *Balkanmärchen* (Jena, 1925), 73-77. 'St. Georg, die Lamia und die Schlange'.

⁴ Die Heiligengestalt im Volksmärchen (Budapest, 1948); = *Forschungen zur Deutschen Volkskunde* No. 15.

⁵ Stith Thompson, *The Folktale* (New York, 1946), 33.

⁶ *ibid.* no. 4a.

⁷ K. Ranke, *Die zwei Brüder* (Helsinki, 1934); (FFC 114). Cf. A. Taylor, "Die zwei Brüder" *Handwörterbuch des Deutschen Märchens* I (1930) 338-340.

⁸ cf. Thompson, *Folktale*, 24-32; esp. 32. "In the case of both tales (Types 300 and 303) the conclusions about age are extremely vague."

⁹ A. Aarne and Stith Thompson, *The Types of the Folk-Tale* (Helsinki, 1928) 45-46 (FFC 74).

¹⁰ Fr. Panzer, *Kinder- und Hausmärchen der Brüder Grimm in ihrer Urgestalt* (München, 1913) II, 43-50 cf. 317-320. M. Hunt, *Grimm's Household Tales* (London, 1884) II, 24-28; cf. 387-390 and 253-259, cf. 454. J. Bolte and G. Polivka, *Anmerkungen zu den KHM der Brüder Grimm* (Leipzig, 1915) II, 297-317.

¹¹ cf. R. M. Dawkins, *Modern Greek in Asia Minor—With a Chapter on the Subject Matter of the Folk-Tales by W. R. Halliday* (Cambridge, 1916) 274-276 etc. *passim*.

¹² R. M. Dawkins, *Modern Greek Folktales* (Oxford, 1953) 140-144. No. 26.

¹³ W. Golther, "Bärensohn" *Hwb dt. M. I.* p. 172-174. cf. 174.

¹⁴ cf. E. Cosquin, *Contes populaires de Lorraine* (Paris, 1886) I, 1-6 (text) 6-27 notes. esp. I, 6, 7, II, 351.

¹⁵ Bolte-Polivka, II, 304 (*see below*).

¹⁶ *ibid.*

¹⁷ L. Sainénu, *Basmele Române* (Bucuresci, 1895) 424-43.

¹⁸ cf. Bolte-Polivka, II, 297-318.

¹⁹ J. Berze-Nagy "Mese", *A Magyarorszag Néprajza* III (n. d.) 269, 275.

²⁰ W. Eberhard and P. N. Boratav, *Typen türkischer Volksmärchen* (Wiesbaden, 1953) 78-82. No. 72.

²¹ J. Balys, *Motif Index of Lithuanian Narrative Folklore* (Kaunas, 1936) 20-21 (=Tautosakos Darbai II.)

²² Walter Anderson, "Der türkische Märchenschatz" *Hessische Blätter f. Volkskunde*, XLIV (1953) 128.

²³ R. Th. Christiansen, *Norske Eventyr* (Kristiania, 1921) 28-31.

- ²⁴ cf. *supra* no. 13 and W. E. Peuckert, "Bär" *Hwb. dt. Märchens* I, 158, cf. also references I, 648, 655 (Nos 91 and 166) II, 690, 695.
- ²⁵ Thompson, *Folktale* (1946) 33, etc. *passim*, e. g. 53, 85, 147.
- ²⁶ cf. no. 14 *supra* and E. Cosquin, *Les contes indiens et l'occident* (Paris, 1922) 486-494 etc.
- ²⁷ cf. *Mélusine* I, 110; III, 298, 329, 395; V, 145, 206; VI, 261; VII, 229.
- ²⁸ Fr. Panzer, *Studien zur germanischen Sagen-geschichte* I. Beowulf (München, 1910) 1-245.
- ²⁹ R. Köhler, *Kleinere Schriften zur Märchenforschung* (Weimar, 1898) 292ff, 326, 191-195, 437, 543 ff., cf. also R. Köhler—T. Bolte, "Zu den ron L. Gonzenbach ges. Sicilianischen Märchen," *Z.d.v.f.v.k.* VI (1896) 163-165.
- ³⁰ Th. Fr. Crane, *Italian Popular Tales* (London, 1885) 36-40; cf. 336, nos. 13-14.
- ³¹ A. de Gubernatis, *Zoological Mythology* (London, 1872) II, 187-89.
- ³² V. Tille, *Verzeichnis der böhmischen Märchen*, I. (Porvoo, 1921) (=FFC 34) 66-100.
- ³³ cf. no. 11. *supra*; 274-276.
- ³⁴ *Modern Greek Folktales* (1953) 140-144.
- ³⁵ B. Heller, "Arabische Motive" *Hwb. dt. M.* I, 97, no. 10.
- ³⁶ R. F. Burton, and L. C. Smithers, *The Book of the Thousand Nights and a Night*, XII (Supplemental Nights), (London, 1894) 286-292.
- ³⁷ V. Chauvin, *Bibliographie des ouvrages arabes ou relatifs aux arabes* (Liège-Leipzig, 1902) VI, 1-5; no. 181. 'Les trois frères!'
- ³⁸ Nearly all the books and studies dealing with some aspects of folktale research refer to this tale: e.g. A. Haggerty Krappe, *The Science of Folk-Lore* (London, 1930) 35, 247; Jan van Vries, *Betrachtungen zum Märchen* (Helsinki, 1954) 72, 102, 118, 119, 138; (=FFC 150). Fr. von der Leyen, *Die Welt der Märchen* (Düsseldorf, 1954) II, 9, 14, 59, 65, 120, 293, 300, 317, 83, 234, 237.
- ³⁹ cf. Bolte-Polivka, II, 314.
- ⁴⁰ Eu. Prym and A. Socin, *Der neu-aramäische Dialekt des Tûr 'Abdin* (Göttingen, 1881) II, 190-192 (no. XLVI) and II, 152-157 (no. XXXIX).
- ⁴¹ H. Stumme, *Märchen der Schluf von Tâzerwalt* (Leipzig, 1895) 146-166 (no. 17.).
- ⁴² J. Rivièrè, *Recueil de contes populaires de la Kabylie du Djurdjura* (Paris, 1882) 235-244.
- ⁴³ E. Steere, *Swahili Tales* (London, 1889) 198-281 (incomplete).
- ⁴⁴ I. Kúnos, *Türkische Märchen aus Adakale* (Leipzig, 1907) II, 25 (no. 5).
- ⁴⁵ Sbornik Kavkaz, 42, 2, 84 (no. 1.) cf. Bolte-Polivka II, 313.
- ⁴⁶ B. Jülg, *Kalmükische Märchen* (Leipzig, 1886) 16-22 (No. III). cf. C. F. Coxwell, *Siberian and other Folk-Tales* (London, 1925) 188-192 (much altered).
- ⁴⁷ M. N. Changelov, *Balaganskij sbornik* (Tomsk, 1903) 167 cf. Bolte-Polivka, II, 313.
- ⁴⁸ cf. Gryf. *Pismo dla spraw kaszubskich* I (1909) 263; cf. Bolte-Polivka, II, 308.
- ⁴⁹ G. Chalatianz, *Märchen und Sagen* (Leipzig, 1887) 20, (no. 3).
- ⁵⁰ V. Suchevec, *Huculscyna* V (1908) 113 (no. 69); P. Sejn, *Materialien* II, 133 (no. 60) incomplete; N. V. Dobrovol'skij, *Smolenskij etnograficeskij sbornik* (1891) I, 460 (no. 10); J. Romanov, *Belorusskij sbornik* (1886-) III, 78 (no. 10 a). W. R. S. Ralston, *Russian Folk-Tales* (London, 1873) 73-84 (No. XV "The Norka"); Ivan Chudjakov, (1860-2) I, 7 (no. 2); cf. Bolte-Polivka, II, 309 f.
- ⁵¹ v. Hahn, no. 70, cf. no. 2. *supra*. P. Kretschmer, *Neugriechische Märchen* (Jena, 1919) 267-280.
- ⁵² E. Legrand, *Recueil de contes populaires grecs* (Paris, 1881) 191- .
- ⁵³ G. Georgeakis and L. Pineau, *Le folklore de Lesbos* (Paris, 1894) 35-40.
- ⁵⁴ H. Carnoy and J. Nicolaides, *Traditions populaires de l'Asie Mineure* (Paris, 1889) 75- .

- ⁵⁵ *Period. Spis.* 11, 137 (cf. Bolte-Polivka, II, 307).
⁵⁶ Au. Dozen, *Contes albanais*, (Paris, 1881) 35-39.
⁵⁷ R. Strohal (1901), II, 265 (no. 16); I (1886) 92 (no. 14). cf. Bolte-Polivka, II, 306.
⁵⁸ cf. *Kres*, VI (1886) 179; Bogumil Krek, *Slovenske narod. pravljice in pripovedke* (1886) 24 (no. 8); I. Saselj, *Bisernice iz belokrajnskega narodnega zaklada* (1909) II, 215 (no. 2.); Bolte-Polivka, II, 306.
⁵⁹ *Mitteil. zur Zigeunerkunde* II, 87.
⁶⁰ H. Stumme, *Maltesische Märchen, Gedichte und Rätsel* (Leipzig, 1904) 68-69 (no. 24).
⁶¹ B. Ilg, *Maltesische Märchen und Schwänke* (Leipzig-Hannover, 1905-1906) I, 40-44 (no. 12.).
⁶² A. de Gubernatis, *Novelline di Santo-Stefano di Calcanija* (Roma, 1894) no. 19.—cf. also: no. 31 *supra*. Bolte-Polivka, II, 305.
⁶³ C. Grisanti, *Usi, credenze, proverbi e racconti pop. di Isnello* (Palermo, 1889-1909) II, 252.
⁶⁴ G. Widter and A. Wolf, "Volksmärchen aus Venetien" *Jahrb. f. roman. Lit.* VII (1866) 20, (no. 4) "Die drei Bäumchen" cf. Köhler-Bolte, *Kleinere Schriften* I, 292-96.
⁶⁵ *Tuscan Fairy Tales* (London, n.d.) 21-30, no. III.
⁶⁶ cf. Bolte-Polivka, II, 305 = Pitre, *Nov. tosc.* no. 3.
⁶⁷ L. Gonzenbach, *Sicilianische Volksmärchen* (Leipzig, 1870) II, 49-59 (No. 64) cf. Bolte, *Zu den v. Laura Gonzenbach ges. sic. Märchen*, 164-165 (see no. 29 *supra*).
⁶⁸ G. v. Gaal, *Mährchen der Magyaren* (Wien, 1822) 77.
⁶⁹ cf. Bolte-Polivka, II, 308. Miksicek, *Pohádky*, 22 (no. 3), 66 (no. 10). A. Waldau, *Böhmisches Märchenbuch* (1860) 567. *Ceski Lid*, VI, 597, cf. Tille (FFC 34).
⁷⁰ K. W. Woycicki and Fr. H. Lewestam, *Polnische Volkssagen und Märchen* (Berlin, 1839) 119-123.
⁷¹ E. Weckenstedt, *Wendische Sagen, Märchen . . .* (Graz, 1880) 244-249.
⁷² cf. Bolte-Polivka, II, 304; Gabrielle Sébillot, *Contes d'Auvergne Revue des Traditions Populaires* 15 (1900) 423-24, see below.
⁷³ Bolte-Polivka II, 312. I am not able to identify these tales.
⁷⁴ *ibid.* II, 312. Incomplete and continued as "Masterthief" (Aa-Th 1525).
⁷⁵ J. Qvigstad and G. Sandberg, *Lappiske eventyr og folkesagn* (Kristiania, 1887) 76-81; see below.
⁷⁶ Bolte-Polivka, II, 302.
⁷⁷ J. Cornelissen and J. B. Vervliet, *Grappige Vertelsels* (Brussels, n.d.) 90-96.
⁷⁸ Bolte-Polivka, II, 300-301.
⁷⁹ Köhler-Bolte, *Kleinere Schriften* I, 543-46.
⁸⁰ A. Schiefner, *Awarische Texte* (St. Petersburg, 1873) no. 2. 'Bärenohr'.
⁸¹ Halliday (cf. *supra* no. 11) 274-276; cf. *ibid.* 219.
⁸² cf. Cosquin, *Contes pop. de Lorraine*, I, 6-27, II, 351. This motif is not always referred to in Bolte-Polivka; it is omitted when referring to v. Hahn's no. 70 (Bolte-Polivka, II, 306) and the same is with Schiefner's text (Bolte-Polivka, II, 313).
⁸³ cf. Cosquin, *Contes indiens*, 489, 490.
⁸⁴ Halliday, 275.
⁸⁵ Cosquin, *Contes indiens*, 486-494.
⁸⁶ Panzer, *Beowulf*, 177ff.
⁸⁷ Bolte-Polivka, II, 307f (cf. 307, no. 2) 313, etc.
⁸⁸ Thompson, J.652.
⁸⁹ Dawkins, *M. G. in A. M.* 373 (no. 9.) cf. Carnoy-Nicolaidis, 80 (no. 4) "Mais si, par malheur, vous prenez le bélier noir, vous descendrez dans un autre pays bien éloigné du sol que ne l'est celui-ci . . ."
⁹⁰ Cosquin, *Contes indiens*, 488.
⁹¹ *ibid.* 487.
⁹² I. Kúnos, *Türkische Märchen aus Stambul* (Leiden, 1905) 95-103, No. 13. "Der Aschenbrödel-Sohn."

- ⁹³ Dawkins (1953) 141.
⁹⁴ Carnoy-Nicolaides, 80 (no. 4).
⁹⁵ cf. no. 36, *supra*.
⁹⁶ Dawkins (1953) 259.
⁹⁷ cf. no. 92, *supra*.
⁹⁸ cf. no. 44, *supra*.
⁹⁹ cf. no. 20, *supra*; and Walter Anderson's additional notes no. 22. *supra*.
¹⁰⁰ v. Hahn II, 49-62; cf. 55.
¹⁰¹ *ibid.* II, 294-296.
¹⁰² W. R. Paton, "Folktales from the Greek Islands" *Folk-Lore*, X (1899) 495-498 "The three apples."
¹⁰³ Carnoy-Nicolaides, 80.
¹⁰⁴ Dawkins (1916) 370-375, 448-453.
¹⁰⁵ Dawkins (1953) 141-142.
¹⁰⁶ *ibid.* 142-144.
¹⁰⁷ G. F. Abbot, *Macedonian Folklore* (Cambridge, 1903) "The Story of the Prince and the Eagle." The adventures in the first Under-world and the sheep motif are omitted. But, its source certainly contained it originally.
¹⁰⁸ A. Dirr, *Kaukasische Märchen* (Jena, 1922) 210-218 "Rustemsagen" (Udisch); I also find a different and somewhat clumsy version in the same collection 3-42 "Der Sprosser und die Nachtigall" with features of regional character. (Sheep-motif preserved in a somewhat changed form: p. 38-39 = three horses, red, white and black).
¹⁰⁹ *Folk-Lore*, 1911, 355. cf. Chalatzian, 29. (*supra* no. 49).
¹¹⁰ cf. *supra* no. 80.
¹¹¹ cf. *supra* no. 36.
¹¹² Cosquin, *Contes indiens*, 492-493.
¹¹³ Stumme, *Schluf*, 157, no. 17.
¹¹⁴ Bolte-Polivka, II, 307, 312f. etc.
¹¹⁵ Tille (FFC 34) 93-96 "Die gestohlenen Golddächer."
¹¹⁶ Cosquin, *Contes indiens* 492. I must, however, refer to another feature that may give us some indication of the background of the Nemcová version: This version tells us of stolen golden roofs. I find something similar in the 1001 Nights version (Burton, XII, 286): "The eldest prince . . . begged the Sultan to build him a cabinet of bricks of gold and silver alternately, and roofed with all kinds of precious stones."
¹¹⁷ Bolte-Polivka, II, 308 (oxen).
¹¹⁸ Panzer, *Beowulf*, 178.
¹¹⁹ *Sbornik Kavkaz*, 42, 2, 71, no. 12. (three rams: red, white and black cf. no. 108 *supra*.)
¹²⁰ *Izu. archeol. Kazan*, 3, 232, no. 5. cf. Bolte-Polivka, II, 312.
¹²¹ *Sbornik Kavkaz*, 18, 3, 44 (white and black goats).
¹²² *Sbornik Kavkaz*, 13, 2, 57, no. 4. cf. *ibid.* 10, = 57, no. 4.
¹²³ Gryf I (1909) 263, cf. no. 48 *supra*.
¹²⁴ The sheep motif is completely transformed and got a mythological meaning: cf. no. 46 *supra*.
¹²⁵ cf. Dirr, 38-39.
¹²⁶ cf. Cosquin, *Lorrain*, I, 15-16. The versified version in question is *Romancero general*, ed. Rivadeneyra, (Madrid 1856) no. 1263. There are many modifications in this text: e.g. the princesses are closed in a tower etc. In this: "Se voyant trahi par ses frères, le jeune homme entre dans l'écurie et saute sur le cheval de la troisième princesse: aussitôt d'un bond, le cheval le transport dans un desert." I am linking up this version (rightly or wrongly) with Morocco version printed by Stumme (cf. *supra* no. 41) in which the hero is taken into a desert by a dog (which substitutes the black sheep!). Taking into account the Spanish-Moorish connections, this suggestion seems to be well-founded.
¹²⁷ Panzer, *Beowulf*, 178 (= Alsatia, hg. v. Stöber, Jg. 1852, 77. from the Sundgau).

¹²⁸ M. Wardrop, *Georgian Folk-Tales* (London, 1894) 80. I find something similar in Crane's version (first published by Pittrè) but I am not sure whether it has something to do with this Oriental motif (cf. Crane, 36-40).

¹²⁹ Panzer, *Beowulf* 178.

¹³⁰ cf. Cosquin, *Contes indiens* 488.

¹³¹ cf. Abbot, *Macedonian*, 268-278.

¹³² Ranke (FFC 114) 329-331.

¹³³ e.g. Dawkins (1916) 448-453.

¹³⁴ Bolte-Polivka, II, 307.

¹³⁵ *ibid.* II, 307, *Anm.* 2.

¹³⁶ A. and A. Schott, *Walachische Märchen* (Stuttgart, 1845) 135-144.

¹³⁷ Cosquin, *Contes indiens*, 487; Halliday, 275.

¹³⁸ e.g. Stumme, *Schluf*, 146-166; Prym-Socin, 152-157. etc.

¹³⁹ Hahn, II, 49-62, no. 70.

¹⁴⁰ An example is that version of Veckenstedt, 244-249 (no. 16). In this we find the formula B² D E¹ F but the hero's return is arranged by a benevolent spirit, not by the bird.

¹⁴¹ The sketch showing the areas in the East and West is only a rough representation without giving exactly the borders of the two areas. These cannot be precisely determined without a full-scale investigation of the versions.

¹⁴² cf. no. 65 *supra*. It is very important to note that the first series of adventures (cf. Aarne-Thompson, 301 section IV) is completely omitted in this tale and without a reference to the sheep motif that is also dropped the hero is represented as undergoing the dragon-killer adventure (Aa-Th 300) and then he is taken into the Upper World again.

¹⁴³ Qvigstad-Sandberg, 76-81. (no. XXI). It is a more complete form than the Tuscan fairy tale as it contains the initial adventure in the lower world: the princess rescued is pulled up by the hero's companion (servant) and stolen; then the hero goes around in the Underworld (in this, the Lappish tale resembles the Roumanian version printed by Schott, No. 10.) He then faces the dragon-killer adventure [Brunnenfassung] and at the end he is taken up by the same bird that he chased at the beginning of the story.

¹⁴⁴ Panzer, *Beowulf*, 95-108.

¹⁴⁵ Halliday, 275.

¹⁴⁶ J. H. Delargy, *The Gaelic Story-Teller* (London, 1946) 36.

¹⁴⁷ I have no right to give a final judgement concerning the number of the Irish versions and their type but my colleague S. O'Suilleabháin put to my disposal his latest record (early 1953) that contains the number of the listed versions in the archive of the Irish Folklore Commission, Dublin. According to this, Aa-Th 301 has less than 80 listed versions (there are more not yet listed!) and by the virtue of this number this tale has the 22nd place among the Irish tales collected by the Commission. The most numerous versions were collected from Aa-Th 300 (about 260 listed).

¹⁴⁸ cf. R. Th. Christiansen, "Towards a printed list of Irish Fairy Tales II," *Béaloideas*, VIII (1938) 96-97; the following quotations, *ibid.* 97-98.

¹⁴⁹ cf. R. Th. Christiansen, "Utgivere og eventyr.-Litt kildekritik." *Nordiske Folkminnen—Studier tillägnade C. W. von Sydow* (Stockholm, 1928) esp. 45ff. Robin Flower, *Catalogue of Irish Manuscripts in the British Museum* (London, 1926) II, 359-360.

¹⁵⁰ A few printed versions in Irish: *Béaloideas*, IV, 414-424; V, 209; IX, 66, 77; XII, 86-92, 122-123. Séamus O Duilearga, *Leabhar Shéain I Chonail* (Dublin, 1948) 7-27, 27-53 (nos. 11-12) with important notes and bibliographical references: *ibid.* 417-18. I collated some of the not-printed texts and I found straight continental versions among them, side by side with versions containing Irish regional motifs, etc.

¹⁵¹ Panzer, *Beowulf*, Part II, 249-404; cf. Andreas Heusler's review in *Englische Studien* vol. 42, 2, 289-298 and that by C. W. von Sydow in *Zeitschrift f. deutsches Alterum und deutsche Litteratur*, LIII (1911) 123-131.

¹⁵² Golther, I, 174.

¹⁵³ *ibid.*

¹⁵⁴ *Verhandlungen der 52. Versammlung deutscher Philologen und Schulmänner in Marburg* (Marburg, 1913) 177-180.

- ¹⁵⁵ *Namn och Bygd* (1914) 160-164.
- ¹⁵⁶ C. W. von Sydow, *Beowulf och Bjarke* (Helsingfors, 1923, reprint from SNF XIV. 3.) 25. cf. also: 41-44. "Iriskt ursprung för Grendel."
- ¹⁵⁷ C. W. von Sydow, "Beowulfskalden och nordisk tradition" *Vetenskaps-societens Arsbok* (1923) 88.
- ¹⁵⁸ C. W. von Sydow, "Hur mytforskningen tolkat Beowulfdikten" (reprint) 133.
- ¹⁵⁹ *Béaloideas IV* (1934) 351.
- ¹⁶⁰ I had no access to Heinz Dehmer's article in *Germanisch-Romanische Monatsschrift*, XVI (1928) 202 ff., but some interesting aspects of the question are dealt with by Schneider (*Germanische Helden-Sage II*. Abt. 2. *Englische Heldensage usw.* [Berlin-Leipzig, 1934] 4-52; *Grendelkampf*: 19-30.) *Bibliography*: Schneider, II. 2. p. 30.
- ¹⁶¹ Dublin, 1953. (*Irish Text Society* XLI) cf. 184-186.
- ¹⁶² *ibid.* 188. cf. also: 186-187. Gerard Murphy deals with this question as well as with the others with great care considering the matter from all sides.
- ¹⁶³ There are a number of international tales indicated by Prof. Gerard Murphy as resembling Fionn tales, e.g. Aa-Th 650 resembles Fionn helper tales and giant tales (Murphy xxx, n.l. [p. xxxi], 116. n.l.) Aa-Th 300 (*ibid.* xvi, n. 3. item I A [p. xvii]); Aa-Th 513 (*ibid.* xiii, xiv).
- ¹⁶⁴ I was much surprised to find in Fr. von der Leyen's recent book the following statement: "Beide Berichte, der altnordische und der altenglische [=i.e. *Grettir-saga* and *Beowulf*] gehen auf einen älteren germanischen zurück, der seinerseits wieder dem Märchen von starken Bärensohn und seinem feigen Begleiter verwandt scheint." Fr. von der Leyen, *Die Welt der Märchen* (Düsseldorf, 1954) II, 177-178.
- ¹⁶⁵ Panzer, *Beowulf* 249. F. Holthausen, *Beowulf* (Heidelberg, 1908) I, 22-23, 40-53. (Grendel-episode).
- ¹⁶⁶ Christiansen, *Norske eventyret*, 28.
- ¹⁶⁷ A. Allardt, *Findlands Svenska Folkdiktning I. B. Sagor i Urval* (Helsinki, 1917) 121-123.
- ¹⁶⁸ *Tautosakos Darbai II*, 21. Type *301 C.
- ¹⁶⁹ M. Boehm and F. Specht, *Lettisch-litauische Volksmärchen*, (Jena, 1924) 120-132 (no. 18. wrongly described as Aa 300).
- ¹⁷⁰ Bolte-Polivka, II, 303. Bäckström's collection see below. (II, 144-156).
- ¹⁷¹ Pol de Mont, and Alfons de Cock, *Wondervertelsels uit Vlaanderen* (Zutphen, 1924) 228-236 (no. XXX).
- ¹⁷² Grimm-Hunt II, 389f.
- ¹⁷³ As regards Scotland I refer to two printed versions, both having a different character: J. F. Campbell, *Popular Tales of the West Highlands* (Paisley-London, 1890-1892) I, 244-251 (XVI. The King of Lochlin's Three Daughters, Gaelic 252-58) and III, 9-32 (LVII. The Rider of Grianag and Iain the Soldier's Son, Gaelic 32-44). My friend, C. I. Maclean, research lecturer of School of Scottish Studies (University of Edinburgh) collected during the past few years two versions, the one corresponding Campbell's XVI, the other to Campbell's LVII, from the same area.
- ¹⁷⁴ cf. Stith Thompson, *Tales of the North-American Indians* (Cambridge, Mass., 1929) LXXIX "John the Bear" pp. 205-207.
- ¹⁷⁵ As regards the Asian versions in proper sense, there are references to these in Cosquin's notes (*Lorrain* 6-27), in Bolte-Polivka, II, 314f. Apart from tales in the Caucasus and in the Russian provinces, there are only very few versions of this tale in Asia, and all of them are certainly imported from the Near East.
- ¹⁷⁶ cf. St. Thompson, *Folktale* (1946) 289.
- ¹⁷⁷ cf. P. O. Bäckström, *Svenska Folkböcker* (Stockholm, 1848) II, 271.
- ¹⁷⁸ Christiansen, *Norske eventyr*, 28-31.
- ¹⁷⁹ Bolte-Polivka, II, 302. After the Danish version of the chapbook, of course!
- ¹⁸⁰ Jeremiah Curtin, "Irish Folk Tales" (ed. by. J. H. Delargy) *Béaloideas X* (1941) Suppl. 14-24. "The Bird of the Golden Land."
- ¹⁸¹ *Revue des Trad. Populaires* 15 (1900) 422-425.

¹⁸² Concerning the "Hand-Down-the-Chimney" motif see: Delargy, *Gaelic Story-Teller*, 41. Murphy, xiv, xvi n. 1, 2; xxii, 3, 178, 180, 181, 182, 185-188.

¹⁸³ P. Kennedy, *Legendary fictions of the Irish Celts* (London, 1891) 39-48, cf. 43. The background of this motif is certainly a more general feature of the type: cf. Panzer, 174, 196ff.

¹⁸⁴ von Sydow, *Beowulf och Bjarks*, 36. cf. also: Murphy, 187. "The combination of the two motifs in a French version of the folktale of the Bear's Son . . . Dr. von Sydow would put down to Celtic tradition in France."

^{184a} cf. Panzer, *Beowulf*, 186-194; cf. 183 "Eine grosse Zahl von Varianten benützen den Erdmann, den sie vorher klüglich gespart, dass er den Transport des Helden auf die Oberwelt entweder selbst übernehme, oder doch einleite." Disenchantment motif: *ibid.* 192, esp. 170; cf. also W. E. Peuckert, *Schlesiens deutsche Märchen* (Breslau, 1932) no. 39, p. 60-64.

¹⁸⁵ cf. no. 177 *supra*.

¹⁸⁶ Tille (FFC 34) 66-69.

¹⁸⁷ Panzer, *Beowulf* 101.

¹⁸⁸ e.g. Cosquin, *Lorrain*, I, 10 (different versions referred to); Christiansen, *Norske eventyr* 30, 31; J. Piperek, *Polnische Volksmärchen* (Wien, 1918) 43-45 "Offizier, Feldwebel, Gemeiner."

¹⁸⁹ Christiansen, *Béaloideas* IV, 414; VIII, 99.

¹⁹⁰ *Béaloideas*, VIII, 99.

¹⁹¹ Kevin MacGrath, "The Irish Franciscans in the Eighteenth Century" *Franciscan College Annual* (Dublin, 1950) 53-58; *idem*, "Count Maximilian Ulysses Brown" *The Irish Sword* (Dublin) I (1951-52) 191-196; cf. also further notes in the *Irish Ecclesiastical Record* and in the *Journal of the Society of the Royal Irish Antiquaries*.

¹⁹² cf. Dirr, 210-218.

¹⁹³ Leskien, 73-77.

¹⁹⁴ The background of this motif is very simple: St. George is regarded as a patron of the shepherds in the Balkan countries: cf. J. G. Frazer, *The Golden Bough* (London, 1919-20) II, 324-348 etc.

¹⁹⁵ cf. O. Dähnhardt, *Natursagen* (Leipzig, 1907) I, 136f, 139, 215, 246. This motif kept in many versions of 301, I remember that it is known to Hungarian versions (Fejérlófia) too. cf. Also: *Hwb. dt. M.* II, 98. As regards the jealous brothers cf. Eberhard-Boratav, 80 (Type 72, no. 4).

¹⁹⁶ This motif comes near to Aa-Th 38 (cf. Dähnhardt, *Natursagen* IV, 231ff) animal stories! and Cosquin, *Lorrain*, I, 11; Schott, *Walachische*, No. 10.

¹⁹⁷ Schott, *Walachische*, No. 10 (p. 135-144).

¹⁹⁸ cf. Panzer, 178.

¹⁹⁹ Coxwell, 527-530.

²⁰⁰ A. Dima, *Rumänische Märchen* (Leipzig, 1944) 34-44 (no. 4.)

²⁰¹ cf. Bolte-Polivka, II, 313, 308, 309, 306, 305.

²⁰² Kúnos, *Szambul*, 114-124 "Eer Pferdesohn"; Berze-Nagy, *A Magyarorság Néprajza* III, 269, 275; Bolte-Polivka II, 307 (Slavonia) II, 309 (Galizien, Smolensk).

²⁰³ Bolte-Polivka, II, 315f; Grimm-Hunt, II, 387-390.

²⁰⁴ Bolte-Polivka, II, 316.

²⁰⁵ cf. Panzer, *Beowulf* 229-230; Bolte-Polivka, II, 316f.

²⁰⁶ A. M. E. Draak, *Onderzoekingen over de Roman van Walewein* (Haarlem, 1936), I, n.3.

²⁰⁷ J. van Mierlo, *Geschiedenis van de oud-en middlenederlandsche letterkunde* (Brussels, etc., 1928) 79, 86, 164.

²⁰⁸ A. G. van Hamel, "Een episode van den Torec" *Tijdschr. v. Ned. Taalen Letterkunde*, XXXV, 241-261. I am much obliged to Dr. A. M. Draak for letting me have her own copy for the purposes of this study.

²⁰⁹ v. Hamel, 259; cf. also 260.

²¹⁰ Bolte-Polivka, II, 317, n.l.

²¹¹ Ranke, (FFC 114) 330.

²¹² cf. E. S. Hartland, *The Legend of Perseus* (London, 1896) III, 41-44.

²¹³ Thompson, *Folktale* (1946) 32.

²¹⁴ *ibid.* 33. "The treacherous abandonment, the theft of the girls, and the conclusion of the story are exactly alike, whether introduced by John the Bear, or by the Watch for the Devastating Monster." Cf. also Golthe, I, 174: "Panzer's *Verallgemeinerung der ganzen Formel* Nr 301, die er über Beowulf bis in die Zeiten des indo-iranischen Gemeinschaftslebens zurückverlegen möchte, gilt keinesfalls für die Bäreneinleitung."

²¹⁵ A number of mainly Slav versions are not accessible to me in Dublin at present and I have to rely on the data supplied by Bolte and Polivka as indicated in several cases in the foregoing notes. In case of a full scale investigation, all the text must be analysed in original form as extracts may mislead in certain cases.

Midwest Folklore

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BOOK REVIEWS

THE FOLKTALE

Schleswig-Holsteinische Volksmärchen (ATH 300-402). Kurt Ranke, editor. (Kiel: Ferdinand Hirt in Kiel, 1955.) 359 pp. 25.70 DM.

Kurt Ranke's book on the folktales of Schleswig-Holstein, which should prove a great boon to folktale students, is a new and very worthwhile experiment in folktale publications. *Schleswig-Holsteinische Volksmärchen* is neither a standard folktale collection nor a standard Type Catalogue for Schleswig-Holstein, but a combination of the best features of both. Instead of printing only a few versions of each tale, as has been done in most folktale collections, or instead of printing outlines or abstracts of all the versions of each tale, as has been done in most Type Catalogues for a country or an area, Ranke has printed for an important group of tales (Types 300-402, with certain additional new types) all the important collected versions in full except those which have been published elsewhere.

There are several reasons why the folktales of Schleswig-Holstein should be chosen for such treatment. First of all, Schleswig-Holstein is an important area for studying the dissemination of tales. Through Schleswig-Holstein the traditions of Germany have passed to the north and vice versa. Moreover, it is one of those border areas, at least in part bilingual, which the scholar interested in the way in which tales pass from country to country should scrutinize. Finally, a number of excellent collectors such as Wilhelm Wisser and Gustav Friedrich Meyer have recorded the tales of Schleswig-Holstein and have left excellent manuscript collections.

To give some idea of the richness of this book and of its importance to folktale students, I will briefly show how Ranke treats Type 300, "The Dragon Slayer." First, in his headnote to this tale, which Ranke has himself studied in his monumental *Die Zwei Brüder: eine Studie zur vergleichenden Märchenforschung*, FFC No. 114 (1934), the editor lists and characterizes the five subtypes of this tale found in Schleswig-Holstein and indicates the versions which belong to each subtype. Then he briefly discusses the circumstances of collection, etc., for each of the manuscript texts of the tale which are printed in full. A list is given of the important references for the tale as a whole and of ninety-five German versions which are in addition to the twenty-six versions cited in Bolte-Polivka. Then a total of thirty-two texts are printed, most of them in full.

For No. 5 in his list of versions two texts collected by Wisser from the same informant at an interval of three years are printed in parallel columns to show the correspondences. Two texts of No. 8, which were recorded in the same year from the same teller by Wisser and by Wisser's son, and two texts of No. 13 collected by Wisser from the same informant a year apart are printed as No. 5 was. Nos. 17, 18 and 19, all from the same teller, are likewise printed in parallel columns. No. 17 was collected in 1909 by Wisser and Nos. 18 and 19 were recorded by two other collectors in 1927.

As Ranke points out in his introduction, this book can be very useful in a number of ways. The student interested in the role of the teller and in the stability of tradition can investigate the retellings of the same tale by the same person. The importance of family tradition can also be studied, for in several cases versions of the same tale have been recorded from a father and his son at different times or from other members of a family. One can look into the function of a village tradition, for often several versions of the same story have been collected in one village. For the student who is interested in a historic-geographic study of a given tale, this book is a great boon, for here he will find many complete versions which editors and publishers have not tampered with together with full and excellent references. Finally, the work can be used as a Type Catalogue for all of Germany for the types included. Ranke even lists the German versions supplementary to Bolte-Polivka for types which are not known in Schleswig-Holstein and he suggests a few new types (314B and 334) for the revised *Type-Index*.

The editor and the publisher are both to be congratulated on this excellent work. It is to be hoped that companion volumes covering the rest of the *Type-Index* for Schleswig-Holstein will soon follow.

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FOLK SONG

Singing Family of the Cumberlands. Jean Ritchie; illustrations by Maurice Sendak. (New York: Oxford University Press, 1955.) vi + 282 pp. \$4.00.

Jean Ritchie Pickow is an unusual member of an unusual family. The "least un" of fourteen children in one branch of a "singing family," she possesses the insight, talent, and honesty necessary to

present an integrated picture of folkways in a vanishing folk community.

Singing Family of the Cumberlands is the story of Jean's growing up in the eastern Kentucky community of Viper from 1922 to 1938, together with reminiscences of earlier family events skillfully woven in. Folkways, too often numbered items in an academic report or an agglomeration of the strange traits of a "quare" people, are but part of the rich life chronicled here. Family and friends "take the night" and tell "hant tales" by the fire. The children gather on the porch and "sing the moon up." Newlyweds escape a shivaree with a play-party. Adolescents court at a "stir-off." But members of the family cook, quarrel, grow up, attend school, make a living, laugh, cry, and die like people. Perhaps most important, they talk like people, not like walking dialect dictionaries. Not only is the speech of the mountaineer presented without exaggeration or the inclusion of too many peculiar words, but the entire narrative is flavored with just the right amount of folk expressions. In anger, the child "snatched up an old broom handle lying in the yard and took a runago at the homemade screendoor and rammed that stick plumb through." When punished, she "snubbed once in a while" until comforted.

Naturally song occupies the predominant position in the chronicle. The forty-two traditional songs are an organic part of the book, as they are a part of the lives of those who sing them. Songs are not neatly and finally placed in functional categories, but they fit the occasion that calls them forth. After a session of "hant tales," the children heighten the tension with "Old Woman All Skin and Bones," then relieve it with "My Good Old Man." In the twilight the child loses herself in the fairy-tale reality of "Lord Thomas and Fair Ellender": "... in some easy manner that never had to be explained, I became Fair Ellender, and the movement of the swing I sat in became the slow, graceful walking of the white horse." Lengthy songs like "Barbara Allen" shorten household tasks. And lullabies furnish a muted background for the poignant and movingly written account of the death of little Winkie.

The songs illustrate also how material enters the repertoire of a singing family. Certain songs can be traced in the Ritchie family for generations—but they have not always descended in a straight line. Old Jason Ritchie learned "Nottamun Town" from old man Will Wooten, who got it from his wife, a Grigsby, whose mother was a Ritchie. Songs may run in families, but they more likely wander.

The Ritchies have not, at least in recent generations, limited their acquisitions to family tradition. They have learned from neighbors, from deliberate search (as when Dad Ritchie traveled about the mountains piecing together songs for his pamphlet, *Lover's Melodies*), from the efforts of the settlement schools to preserve and disseminate the heritage of traditional song, and finally from the early effusions of the professional hillbillies. (A word of caution here: "Pale Wildwood Flower" and "Sweet Fern" may have reached the Ritchies via the radio, but they were not originally "radio songs.")

The book is not only an honest portrait of a rich folk life, but a tribute to the remarkable characters it celebrates. Dad Ritchie, jack of the trades of farming, peddling, clerking, bee keeping, photographing, politicking, even moonshining, raised a family worthy of Granny Katty Ritchie, who smuggled a message through the Yankee lines and could always cut off the preacher at Clear Creek when she felt he had worn out the congregation. The book is a tribute to tradition in its best sense, the sense of family and of belonging. The children are schooled and scattered, but the reader can only agree with the author, a folksinger whom New York, radio, and television have not spoiled: "I knew that no matter how far apart we might scatter the world over, that we'd still be the Ritchie Family as long as we lived and sang the same old songs, and that the songs would live as long as there was a family."

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